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EDITORIAL!

As many of you are aware, time has a funny way of sneaking up. While it doesn't feel that long, it's been nearly four years since we launched **CBGXtra.com**, our online community, after months of planning and preparation.

Even before we established our forums and discussion boards, we were active online and via e-mail, offering one of the first e-mail newsletters to our subscribers, something that we expanded and overhauled with the new website. You can, of course, sign up for it (it's free!) at *www.cbgxtra.com*. Each week, we alert you to cool news, updated shipping and convention listings, contests, and special offers from our book department as well as many of our advertisers.

In between newsletters, we keep busy on **CBGXtra.com**, with additional presence on Twitter (*www.twitter.com/cbgxtra*), and plan to expand to additional social networks shortly. Senior Editor Maggie is already active on her own blog (*www.cbgxtra.com/balloon*) and her personal website (*www.maggiethompson.com*), as well as being active on Twitter and Facebook.

Of course, there's that whole passage of time thing again, and we've seen some exciting new platforms developed. We're working with our own Internet gurus now to migrate from our current platform to a new, more robust platform later this year and will share more details as we can.

In the meantime, let us know what you would like to see. You can post at **CBGxtra.com**, e-mail us at *ohso@krause.com*, or drop us a line the old-fashioned way at Comics Buyer's Guide, 700 E. State St., Iola, WI 54990.

— Brent Frankenhoff

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CBG #1654 June 2009
Cover art by Carlos Valenzuela

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Started in 1971 by a teen-ager in his basement trying to put comics fans in touch with each other, ***Comics Buyer's Guide*** is the world's longest-running publication about comics.

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NOMINEES

For the fourth year in a row, the fans have spoken and nominated their favorites for the annual ***Comics Buyer's Guide*** Fan Awards. Below are the finalists in each of the 12 categories for our 27th annual awards, where you, the fans, pick your favorites. Our criteria for eligibility is that the creator had to have work published in the year of eligibility or a given work had to have a 2008 publication date. Through May 31, fans can cast their votes online at *www.cbgxtra.com* or by mailing their picks (along with their name and address) to: ***CBG*** Fan Awards, c/o ***CBG*** Editorial Dept., 700 E. State St., Iola, WI 54990.

In early June, we'll tally the votes and the winners will be announced in ***CBG*** #1657, shipping in early July as well as on CBGXtra.com.

Favorite Editor

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Steven Wacker

Favorite Writer

Ed Brubaker

Derf

Geoff Johns

Jeff Krell

Grant Morrison

Favorite Penciller

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Frank Cho

Jim Lee

Joseph Michael Linsner

George Perez

Favorite Inker

Derf

Danny Miki

Mark Morales

Jimmy Palmiotti

Scott Williams

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Eva Hopkins

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Tom Luth

Laura Martin

Dave Stewart

Favorite Letterer

Jeff Eckleberry

Chris Eliopoulos

Todd Klein

Stan Sakai

Richard Starkings and Comicraft

Favorite Cover Artist

Derf

Adam Hughes

James Jean

Joseph Michael Linsner

Alex Ross

Favorite Story

"Flashbacks" (*Amazing Spider-Man* #574)

Punk Rock and Trailer Parks (Slave Labor Graphics)

"Secret Invasion" (*Secret Invasion* #1-7, Marvel)

"The Sinestro Corps Wars" (*Green Lantern* #25, *Green Lantern Corps* #18-19, DC)

"Thy Kingdom Come" (*Justice Society of America* #11-15, DC)

Favorite Comic Book Series or Mini-Series

Angel: After the Fall (IDW)

Captain America (Marvel)

Dark Ivory (Image)

Jonah Hex (DC)

Justice League of America (DC)

Favorite Original Graphic Novel

Jayson Goes to Hollywood (Ignite! Entertainment)

Joker (DC)

The League of Extraordinary Gentlemen: The Black Dossier (DC/ABC)

Punk Rock and Trailer Parks (Slave Labor Graphics)

Tales of the Starlight Drive-in (Image)

Favorite Character

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Dark Ivory

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THE ORIGINS OF ORIGINS & OMENS

THE DC UNIVERSE TAKES A BREATHER

by **ANDREW "CAPTAIN COMICS" SMITH**

In February, DC ran a back-up story called "Origins & Omens" in 17 titles: six-page stories that bumped up the page count by four pages for the same price. "O&O" was like the DC universe taking a deep breath before plunging into *Green Lantern: Blackest Night* and some other big stories, so I talked to DC Senior Vice President — Executive Editor Dan DiDio to give us the low-down on the high concepts.

CBG: *Why don't you eliminate my first five questions and describe "Origins & Omens"?*

Dan DiDio: The whole purpose of "Origins & Omens" is that — because we've been so busy the last year, year-plus, telling reality-bending stories, multi-dimensional stories, multiple universe-style stories, and multiple interpretations of our characters — we had a lot of things happening and a lot of excitement created.

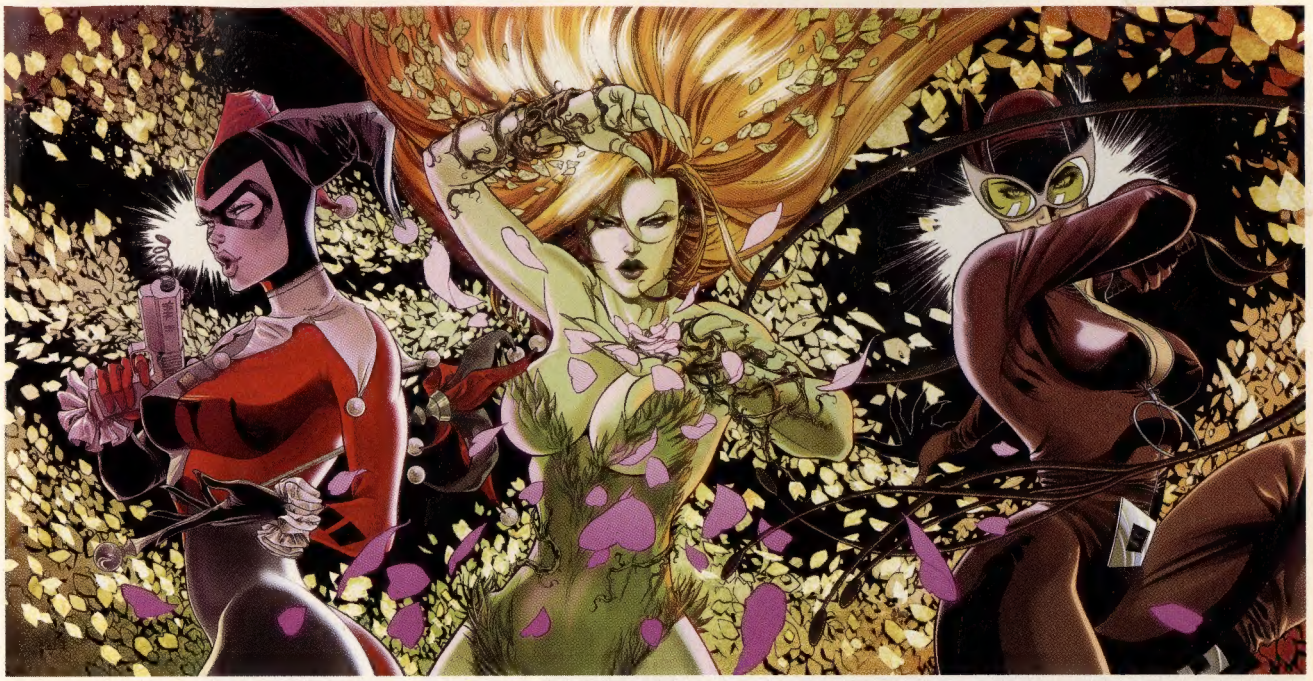
But, I have to be honest, a lot of confusion might have been created, as well. So we wanted to stop in the month of February and catch our breath.

And with "Origins & Omens" I think we accomplish three primary goals. We remind everybody about the origin or the birth of a particular character — what made that character come into being. We also provide key information of where we are in the story now, so, if people are just coming back to a character or might have just been sampling, they get a sense of what's essential, of what's going on in that character's life. And third, we also put out some foreshadowing or some teasers of what type of stories will be coming down during the course of the year, with the hope that the sneak peek will create a level of excitement that leads people to stick with us through 2009.

What we've also done is add a framing sequence with the character Scar. What Scar does is not only bookend the pieces, but also give a tip to folks about what might be heading down the way with "Blackest Night" — and just how big that story's gonna be.

CBG: *Well, that does eliminate my first five questions.*

DiDio: This is what I'm excited about. What we did in January with "Faces of Evil" was have a cover stunt that pushed a lot of



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With Batman out of the picture, several Bat-villainesses come to the fore.

our prime villains in the DC universe to the forefront. But it also set forth a storyline that brought the books back together totally, following all the changes from *Final Crisis*. Now, with "Origins & Omens," we're bringing the books together to reset the dials on where the stories are and which characters are important in the DC universe.

CBG: *What can you tell us about Scar? What's her story?*

DiDio: Scar is one of the Guardians who was naturally scarred in the past and is basically switching sides to the Black Lanterns. She's a Guardian who has gone rogue and has now become the seer for the Black Lanterns.

CBG: *So not all of the Black Lanterns will be dead?*

DiDio: She is *working* for the Black Lanterns; she is *not* a Black Lantern.

CBG: *So the Black Lanterns really **are** going to be characters who are currently dead?*

DiDio: Yes.

CBG: *That is creepy.*

DiDio: Yes it is, and, as you wouldn't be surprised, there will be a lot of twists and turns along the way. You'll be seeing the Black Lanterns as they first rise in the first issue of *Blackest Night*. Naturally, because of the dead rising, there are a lot ties to characters currently in the DC universe.

CBG: *Is Blackest Night a horror story?*

DiDio: It's a science fiction-horror story. We were looking at everything from *Life Force* to *Night of the Living Dead* to so many of those movies that resonate with themes of the dead rising. I think we captured a lot of the same spirit, a lot of the same anxiety, a lot of the same horror — but also a lot of the same action in it.

CBG: *Well, zombies are hot. [Laughs]*

DiDio: You know, I don't want to call it a zombie story, because zombies have been done; it's not really about that. It really *is* just an attack on the emotional center of the DC universe.

CBG: *Because there's nothing more dramatic than death.*

DiDio: Yeah, and that's played a large part — maybe *overplayed* a large part — in the DC universe over the last couple of years. What this does is bring that story and that concept full circle.

CBG: *Any Black Lantern names you can drop as a bomb?*

DiDio: We leave a lot of clues along the way, but I think a lot of people are expecting to see maybe an Aquaman Black Lantern and maybe a Martian Manhunter Black Lantern along the way. Those might be the two easiest ones to expect these days.

CBG: *But the Black Lanterns lost Barry Allen. [Laughs]*

DiDio: Barry Allen switched sides. *[Laughs]* Back on the side of the living again.

CBG: *Getting back to "Origins," are a lot of origins changing radically or are they just tinkered with?*

DiDio: Not at all. As a matter of fact, it's the opposite of what you're saying. What we're

"Superman will be absent in his own title, which hasn't been the case since after the 'Death of Superman.' The leads in that book will be Mon-El and The Guardian, as written by James Robinson."
— *Dan DiDio*

really doing is going back to the streamlined, classic interpretations of the origins, the ones that people most recognize, and moving ahead from there.

It's really a relaunch: just a reminder, I like to think, of who are characters are, what they're about, and what they're about to face. Each one's told in its own style; each one has its own pacing. Some are very much an origin or recounting; some are just touching upon key points of a character in order to remind people of where a character sprang from.

CBG: *Let's talk about the "Omens" part a little bit. It sounds as if they're not all going to be related to* ***Blackest Night****. So what are the Omens* ***of****?*

DiDio: Only what's happening in each one of the titles over the course of a year.

In *Adventure Comics* #0, we tease some level of return to Superboy, but we don't explain how.

CBG: *Not the evil Superboy that's been running around.*

DiDio: No, the Conner Kent Superboy. So there's a tease of his return, without much explanation as to why. There's a shot of Green Arrow. In chains. Which we don't really explain, but it's something that might be facing him in the future.

On the JSA team, you see only the *young* members of The JSA, none of the older members present at a meeting.

CBG: *No explanation?*

DiDio: And that's the fun part. These are all supposed to just give a slight nod to what might be coming in the future. It's a fun little tease. What I'm hoping to do is create speculation and excitement of where these stories might be going during the course of a year.

CBG: *Will the relaunch of* ***Adventure Comics*** *star The Legion of Super-Heroes?*

DiDio: We're being a little more cagey about who's the star in *Adventure Comics* right now. There are a couple of stars that could have potential. The good news about it is that there will be one lead when the series starts, but that doesn't stop us from showcasing other characters during the run of the series.

CBG: *Will we still see a Legion after* ***Legion of 3 Worlds****?*

DiDio: There will be ties to The Legion in *Adventure Comics*, but there will be ties to The Legion in both *Action* and *Superman*, as well.

CBG: *Should we consider* ***Adventure*** *part of the Superman family of books?*

DiDio: It's a little off to the side. It won't be sporting the triangles, or the [S-] shields, that the rest of them are, but it will be involved in some of the storylines during the course of the year involving New Krypton.

With *Action Comics*, we're going to introduce Flamebird and Nightwing. And in *Superman*, Superman will be absent in his own title, which hasn't been the case since after the "Death of Superman." The leads in that book will be Mon-El and The Guardian, as written by James Robinson. So there's a lot of fun stuff happening here.

CBG: *When you say "Mon-El," do you mean the one with the apostrophe in his name or the hyphen in his name?*

DiDio: The one with the hyphen in his name.

CBG: *Not M'Onel or Valor or "The Wanderer" from the later series, but the original Silver Age version.*

DiDio: Absolutely.

CBG: *Will "Origins & Omens" be collected in a trade for those who don't collect all 17 titles?*

DiDio: What we're going to do is put "Origins & Omens" online at the DC Universe website. That way, we'll make them available to the fans. Realistically, we wanted to put them in the books as an added bonus but also we wanted to draw attention to what we're doing, so that's why we'll be posting all the "Origins & Omens" over the course of the month.

LET'S REVIEW!

Whither the DC universe after "Origins & Omens"? We have clues.

• **Superman:** As DiDio mentioned, Superman will be absent from his own books, swanning about in the year-long *Superman: World of Krypton.* The new Nightwing and Flamebird will take up the slack in *Action Comics,* while Mon-El will hold down the Fortress in *Superman.* Supergirl will confront the new Superwoman.

• **Batman:** *Batman* and *Detective* are on hiatus, while the three-part *Batman: Battle for the Cowl* determines who will take over for the presumed-dead Bruce Wayne as the new Gotham Guardian. Beginning in June, we'll see Batwoman as the star of *Detective Comics,* by Greg Rucka and J.H. Williams III, and presumably a new Batman in the eponymous title. It's a fairly safe bet that a slew of new Bat-titles will begin in June as vehicles for some of the also-rans in *Cowl,* replacing the canceled *Birds of Prey, Nightwing,* and *Robin.* When we'll see the return of Bruce Wayne is unclear but we'll see another return soon.

Grant Morrison told ***CBG***, "I'm taking a few months off during *Battle for the Cowl* to recharge my batteries but I'll

"One of the things that's great about the series is that Geoff Johns found a brilliant way to contemporize Barry" — *Dan DiDio*

be coming back to *Batman* with a very big announcement. I've already written the first of the post-'R.I.P.' issues as a kind of 'pilot' to get myself into the mindset."

• **Green Lantern:** "The War of Light" will climax with "Darkest Night," with the all-star, all-dead Black Lanterns Corps scheduled to begin in June. Confirmed in various places as Black Lanterns are Martian Manhunter, Aquaman, Earth-2 Superman, and the Ronnie Raymond Firestorm. Conner "Superboy" Kent has been hinted at, also.

• **Flash:** April's *The Flash: Rebirth* stars the recently returned Barry Allen. "One of the things that's great about the series is that Geoff Johns found a brilliant way to contemporize Barry," DiDio said, "to make him extremely relevant to the universe and, more importantly, not at the expense of any other Flash characters." So whither Wally West? *The Titans,* according to DiDio. "We're going to explore Wally's character a lot more," he said. "And we'll tell stories with Wally in a way that people who are fans of Wally when he first appeared as The Flash will enjoy. The Mike Baron days."

• **Power Girl:** While Wonder Woman doesn't have any major changes coming, DC's other female powerhouse will get a new ongoing series, with all of her previous retcons jettisoned. "She's the Supergirl of Earth-2. Now we're off to the races," DiDio explained. "Now I can tell a story because you already know who she is with that simple explanation. If you try to explain magic and Arion and Atlantis and everything else that was going on there, it has absolutely nothing to do with the character as she exists right now. None of those stories makes sense."

ANDREW SMITH, who has been writing professionally about comics since 1992, can be reached at *capncomics@aol.com* or on his message board, *www.captaincomics.us.*

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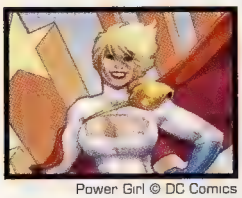
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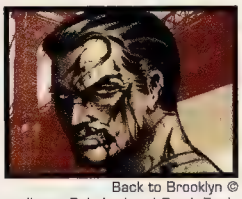
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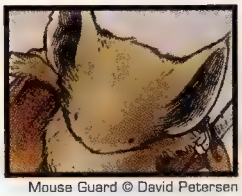
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THE BUYER'S GUIDE FOR COMIC FANDOM #1

A PREVIEW

We talked about in last month's Editorial, and now we're pleased to present the first three pages (smaller than actual size) of our electronic version of *The Buyer's Guide for Comic Fandom* #1, the newspaper that later became ***Comics Buyer's Guide***. We're especially proud of this digital download, as fans have been asking for it for years. You can purchase your own copy at *www.fwmagazines.com* for just $5. Don't forget to check out the other goodies we have online as well, including *CBG on DVD*, *Retroviews Roundup*, and *The Standard Catalog of Comic Books 5th Edition DVD-ROM*.

AD RATES- THE BUYER'S GUIDE for Comic Fandom

PAGE 2

number 1

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GENERAL INFORMATION...

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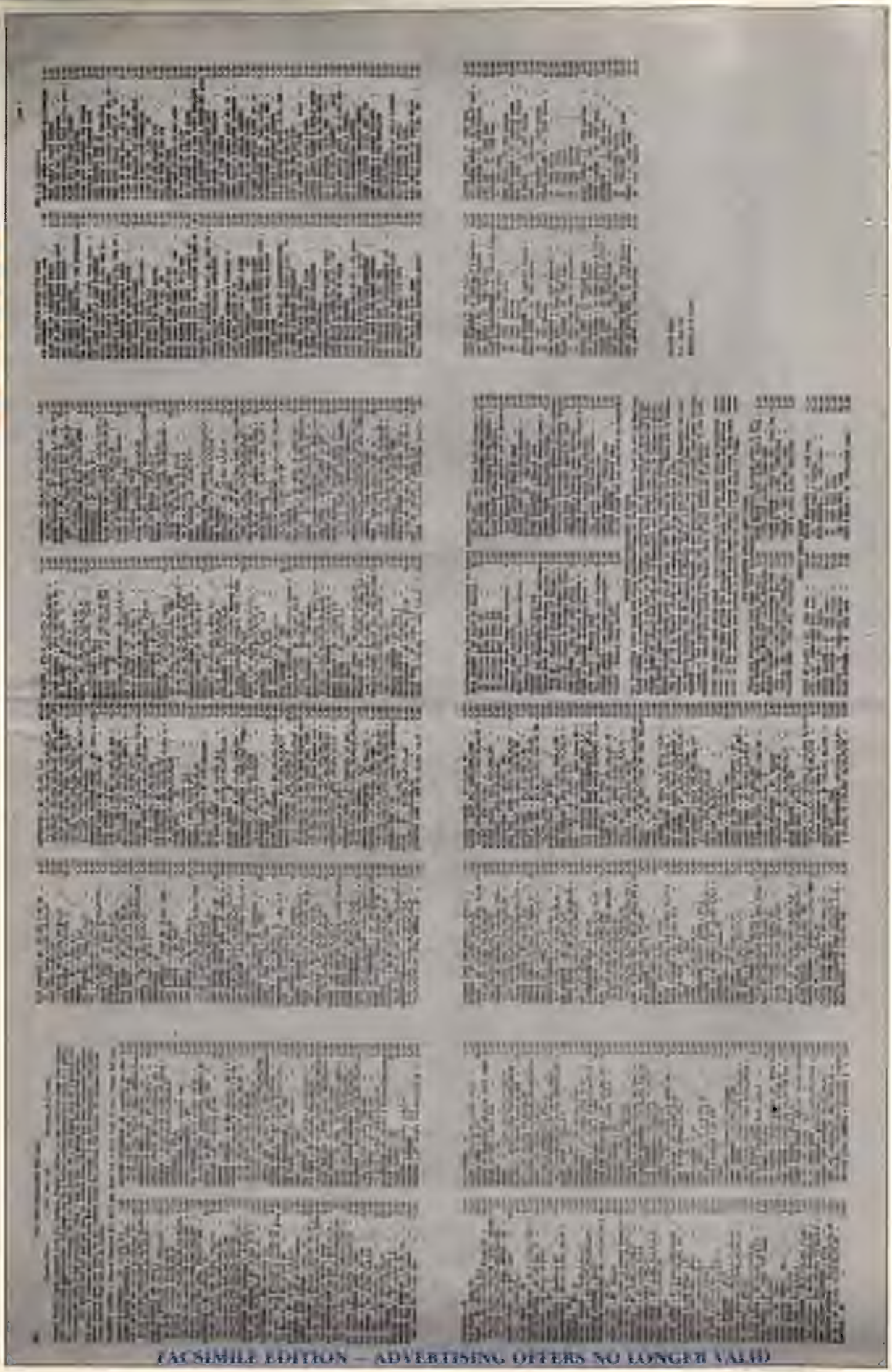

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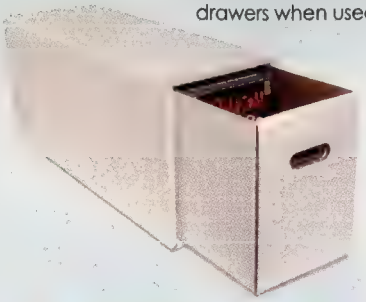

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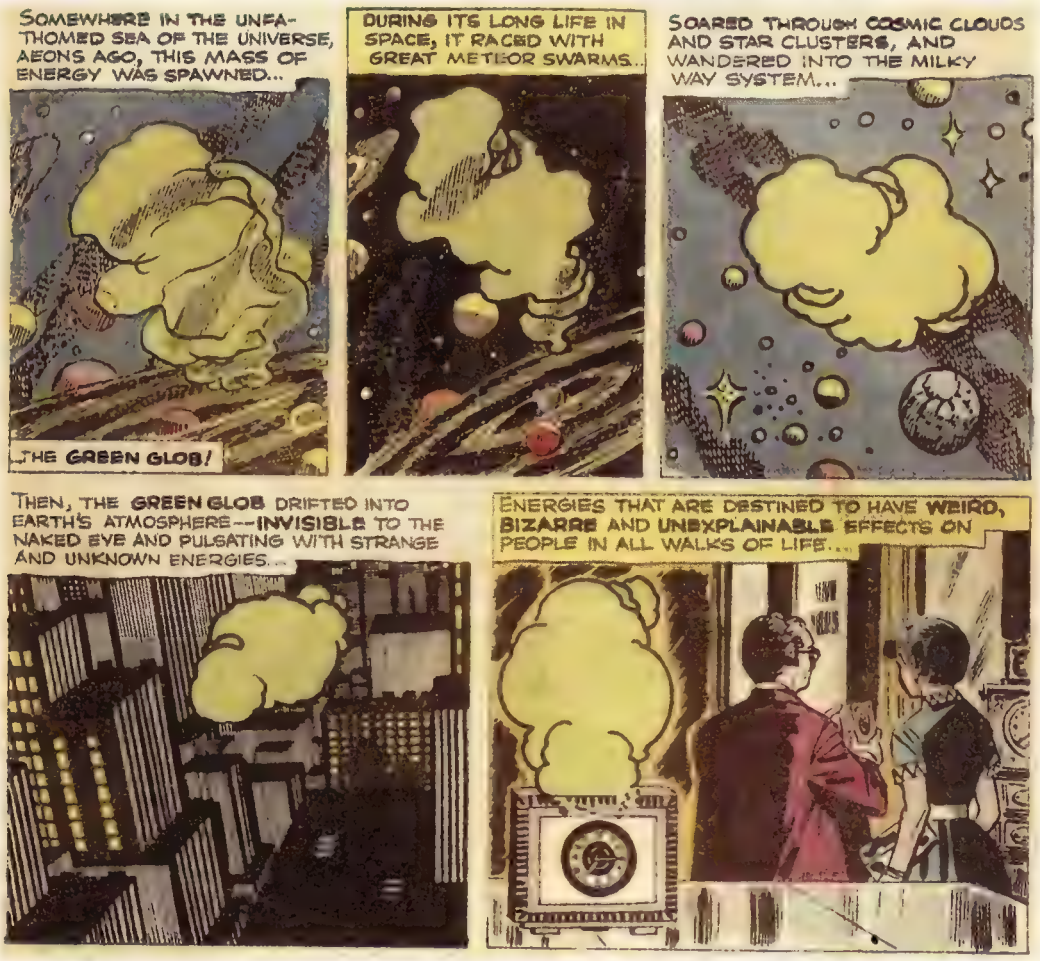
Tales of the Unexpected shifted from sciene fiction to fantasy stories with the help of...

The Green Glob!

by **CRAIG SHUTT**

The Green Glob drifted all around the universe until it arrived at Earth in *Tales of the Unexpected* #83.



Dear Mr. Silver Age,

I was a big fan of DC's Silver Age "mystery" titles, but they never seemed to have any recurring characters (besides the opening narrators). Were there any series of tales in these titles?

Uncle Creepy
Philadelphia, Pa.

Mr. Silver Age says: DC's "mystery" stories (traditional horror stories that the Comics Code scrubbed clean of anything remotely scary) tended to be stand-alone tales, Creep, except for the little bit of business provided by the narrator. That required each story to start from scratch in creating characters and scenarios, but it also opened the door to anything happening to anyone, generating a little uneasiness in readers.

The science-fiction series, meanwhile, had scads of recurring characters and themes, leading one to create a recurring thread that had more fantasy (if not completely "mystery") ambiance to it than the SF trappings typically used by DC. Not

surprisingly, I suppose, that title was *Tales of the Unexpected*. Despite its title, it began in 1956 as a straightforward science-fiction title, ultimately serving as the home to Space Ranger, a traditional space-opera hero. Rick Starr was introduced in #40 (Aug 59) and departed with #82 (Apr 64) to move to *Mystery in Space* with #92 (Jun 64).

But the SF trappings began to change, as Space Ranger reached the end of his long run. *TotU* #82's first story took place in the current day, with our hero meeting an alien whose appearance on Earth was, dare I say it, unexpected. All three of the stories in #83 (Jul 64) took place in the present day, with the first two relying on fantasy elements alone: a series of evil spirits and a native temple guardian's curse.

That left it to the third tale to retain *TotU*'s previous SF trappings, which it did by transporting a man to an alien jungle. That delivery (and ultimate rescue) came courtesy of *TotU*'s new fantasy-"mystery" series in SF dress, starring people who encountered The Green Glob. The stories (which, of course, had no credits) were drawn by George Roussos, according to the Grand Comic Book database (*www.comics.org*), with Jack Schiff serving as editor.

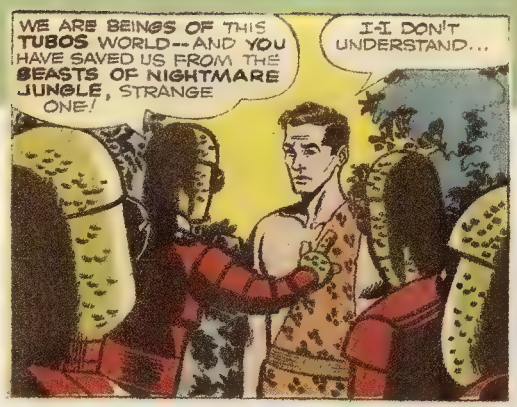
The first caption in "The King of Nightmare Jungle" explained, "Somewhere in the unfathomed sea of the universe, aeons ago, this mass of energy was spawned." It made its way across outer space to drift into Earth's atmosphere and move from place to place, being absorbed into an item that came into contact with Earthlings. Its invisible, pulsating energies were "destined to have weird, bizarre, and unexplainable effects on people of all walks of life."

"What effects?" the captions intoned. "Will they be for good or evil? Who can say? For that is The Green Glob's secret alone — shared by no one but you, the reader!"

The GG series of stories ran from #83 through #103 (Nov 67), missing only two issues along the way. It helped *TotU* retain some SF elements while otherwise grounding the title in current-day "mystery" tales that would have left Space Ranger scratching his head. Even some of the tales that featured alien beings used them more as monsters similar to a creature-based "mystery" tale than the way most SF stories used aliens.

The stories always began with The Green Glob settling into a key prop as our scenario was set, after which it triggered a change to events. The stories fell into three main types: those in which the protagonist got his Just Desserts, Learned a Lesson that helped him be a better person (sometimes by giving him a Second Chance at a decision), or fulfilled the saying, "Be Careful What You Wish For."

That first tale, a Lesson Learned story, created a Twilight Zonish flavor, as the first story caption (after six panels of bringing GG to Earth) introduced us to Alfred Meeks, giving us his age, occupation, and current location. I could hear



In The Green Glob's first adventure, in *Tales of the Unexpected* #83, a meek guy (named Meeks) discovered his hidden heroism.

Rod Serling intoning those facts, as Meeks arrived late at his girlfriend's home, only to find that an old college buddy, a big-game hunter no less, was beating his time. As his name implied (broadly), Meeks lacked the courage to stand up to the guy. So the buddy took Bonnie to a party in his honor, thereby canceling her date with Alf.

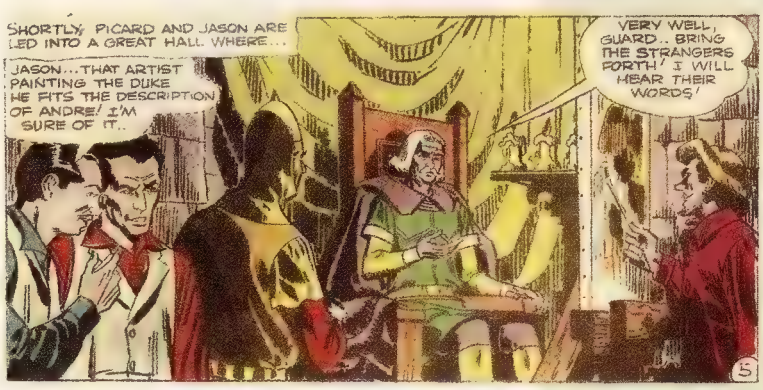
Dejected by his spinelessness, Alfred stopped on the way home to buy a clock to help him be on time — the clock into which The Green Glob had settled! Once home, Meeks was transported to an alien world where he used ingenious tricks to save natives from two gigantic beasts and defeat their controlling wizard.

After transporting home and being emboldened by his take-charge approach on the alien world, Meeks went to the party. He told Bonnie they were going on their date, and left with her, stunning his buddy and thrilling his girl, who liked this new attitude. And The Green Glob moved on.

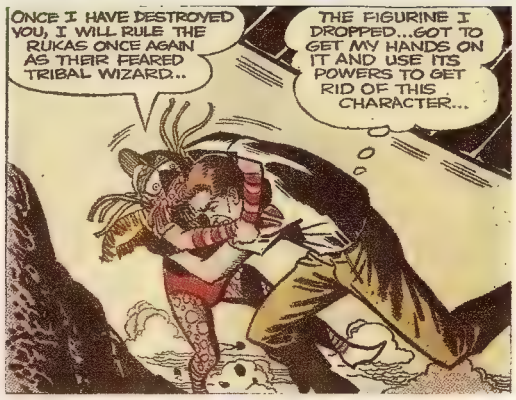
Ironically, The Green Glob's second appearance, involving "The Phantom Knight" in *TotU* #84 (Sep 64), was that issue's most down-to-earth tale, featuring neither sea monsters nor aliens, as the other two stories did. The aliens in the third tale, in fact, made the cover, maintaining *TotU*'s SF theme in case readers were concerned by the stories' plethora of suits and ties rather than jumpsuits and ascots. It was one of the few times that Globby didn't use science-fiction themes, however, serving as the anchor for that element as the other tales ran more to "mystery" or fantasy elements.

This time, in a Second Chance tale, GG landed in a medieval portrait whose owner impressed visitors because experts didn't think the artist had ever painted the lord featured. He'd bought the painting for a pittance, he said — just before the two were transported back to the painting's time.

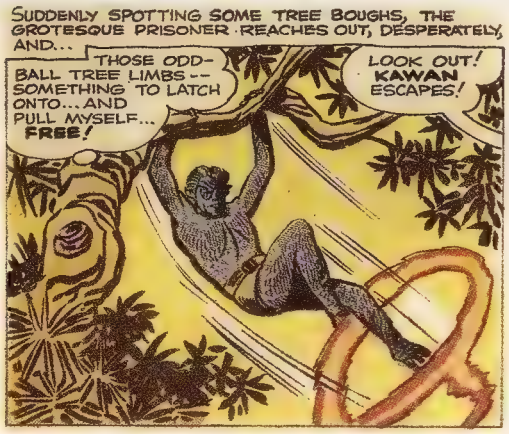
An artist and a wealthy friend — wearing the wackiest "ancient" costumes ever seen — visited medieval times in *TotU* #84.



A teller of tall tales learned the downside to not being credible when The Green Glob sent him on an alien adventure in *TotU* #85.



Running from authorities isn't easy on any planet, as The Green Glob taught a fugitive in *TotU* #86.



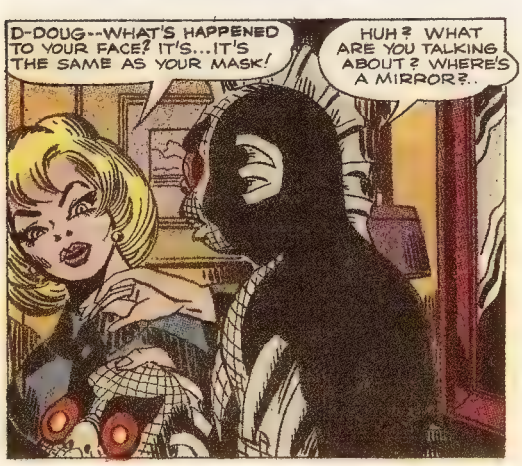
There, they met The Phantom Knight, a rogue who was plundering the kingdom. To make an eight-page story short, the two learned that the artist would not have painted the lord in the portrait.

Returning home, the owner confessed that he'd forged the painting to fund his art career and gain fame. His friend said he should be grateful his confession had saved him from committing fraud — and he was so impressed with the painter's talent that he agreed to sponsor his career. Score another for The Green Glob.

A Lesson Learned tale was presented in #84 (in which all of the stories took place in the present, but one involved future Earthlings). In "The Tall Tale That Came to Life," an American explorer began regaling members of a London explorers' club with another of his extraordinarily tall tales (usually based on an artifact he'd bought in a curio shop). As he began, The Glob (which had inhabited his curio) whisked him away to an alien planet, where he helped natives defeat volcano vultures with a curio similar to his own.

Upon reappearing at the club, he realized the explorers would never believe this tale (although they believed none of the others, either), even though this one was true. Admitting that his past whoppers made him incredible, in the literal sense, he declined to tell them of his adventure, donated the statue to the club, and resolved never to tell tall tales again.

An actor looking for fame wished he'd been more careful what he wished for, thanks to The Green Glob in *TotU* #88.



A bank robber got his Just Desserts in #86 (Jan 65). This tale appeared in the opening slot and sported an actual GG logo on its splash page, announcing "A Green Glob Adventure" with an introductory globular caption that set up the scene. The first three story panels, as usual, showed The Glob settling into the robber's car as the thief vowed about the cops chasing him that "They'll Never Take Me Alive!"

He purposely wrecked his car to throw off his pursuers and stumbled into a strange design etched into the valley floor. It turned him into a blue and purple ape-like creature and landed him on another planet, where he found himself chased as a criminal. Escaping, he changed into another weird form on another planet, where he resembled the king — until the king returned and chased him off. Dazed and scared, he stumbled back into the valley and encountered the cops, who led him away, mumbling that they'd never take him alive, presumably in any form.

The same logo and story positioning was used for "The Manhunt through Two Worlds!" in #87 (Mar 65), in one of the most unexpected Glob stories. It used classic SF trappings to tell a straightforward contemporary detective tale — and The Glob was not especially necessary. It opened with a pearl thief being tracked to his lair by a detective, who was puzzled when the crook disappeared into thin air.

The Glob transported the cop to the crook's location on an alien world, where the thief was trading the pearls for an artifact. The story had interesting twists, but ultimately the detective captured the thief as they ran back through the dimensions, with The Glob only helping the detective follow the thief, not knowing how he transported. If he'd figured that out on the opening page, The Glob would've been a fifth wheel this time out.

Whether that lack of twist had anything to do with it, the next issue included a note on its text page, which always featured strange-but-true stories. A boldface announcement said, "Contest Notice: Any suggestions for Green Glob adventures? We will award original art of any story that is developed from the ideas submitted.

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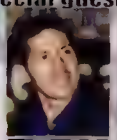

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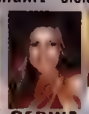

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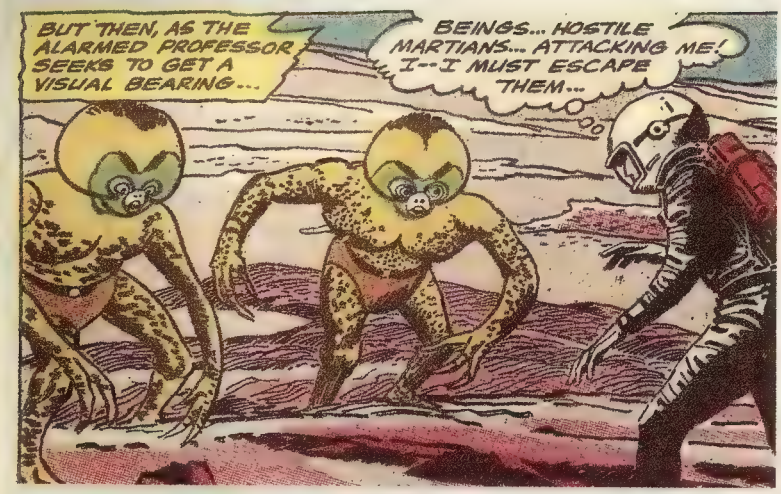


The Green Glob's version of Mars was much more exciting than our own, as a scientist discovered on a wish-fulfillment trip in *TotU* #89.

Keep letters brief, and address them to" the editor. Whether any were submitted, much less chosen to be used, isn't known, but no stories ever noted they'd been developed from the contest.

The Glob story in that issue, which was cover-featured (although the logo was reduced to a small type box on the splash), was the first of the "Be Careful" stories. "The Curse of the Mystic Mask" featured an egotistical actor (is that redundant?) blowing off his girlfriend for a publicity stunt with a starlet, in which he attended a masquerade party in a sea-creature's costume. But, when he unmasked at the event, his own face had taken on the creature's features (because The Glob had settled in the mask).

He also gained mystic powers that allowed him to save people from various disasters, after which they were scared by his face. His girlfriend tracked him down and professed that she loved him anyway, making him realize he'd been a fool to chase fame instead of being satisfied with true love. With that epiphany, he regained his original appearance and vowed to give up acting to return to medical school.

An amoral businessman was exploited after The Green Glob gave him visions that he tried to exploit in *TotU* #91.

The story in #89 (Jul 65) returned the SF trappings while creating a Just Desserts moral in which the desserts were actually tasty. The Glob landed in a model spaceship beside the deathbed of a rocket designer, who regretted never having had a great adventure, especially going to Mars on the ship he'd designed that was soon to depart. The Glob, of course, made that happen, de-aging the scientist and landing him on a Mars that was way more adventurous than ours has turned out to be (so far). Upon his return, he warned others of what he'd learned that would help them when they went, and then he died smiling.

"The Hero of 50,000,000 B.C." was touted on the cover of #90 (Sep 65) in a globby balloon, an indication that readers were recognizing these stories. Although, without a letters column to encourage letter writers, it's hard to know how the editors gauged reader reaction. The Glob story wasn't mentioned on #91's cover but it was promoted on the next two and was cover-featured on the two after that (although the stories weren't indicated to be GG stories). After that, though, the promotion spotlight mostly turned off.

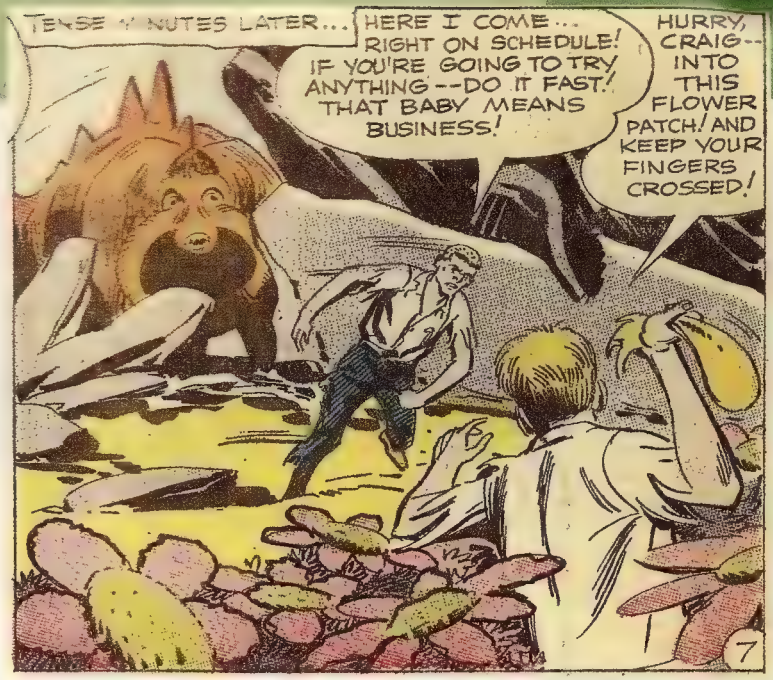
"Hero" offered a Lesson Learned tale, with a former college athlete turned big-game hunter mocking others' exploits in those realms because their supporting casts provided so much assistance. He'd achieved all his accomplishments on his own, he boasted. But, as he began reading a science-fiction story about an alien expedition, the Glob-infested lamp next to him transported him into that scene on another world.

He quickly saved the expedition from an alien animal, basking in their awe, but then nearly lost his life before the aliens saved him from another creature. Upon returning, he realized he hadn't thanked them before being whisked away. But they'd taught him a valuable lesson about teamwork, and he quickly agreed to join a safari as a gun-bearer.

Just Desserts were served to a man who saw "The Prophetic Mirages" in #91 (Nov 65), when a stock manipulator benefited handsomely from legal but sneaky moves that nearly bankrupted another businessman. The Glob caused the manipulator to see visions of future events, including a horse race, at which he won $100,000. He spent the money buying the other man's company, because his final vision showed it discovering immortality. That vision never came true, swindling the swindler and setting things right.

TotU #92 (Jan 66) featured another Lesson Learned tale with a twist for "The Man Who Dared to Die!" He regretted having chickened out of a chance at riches once before, which could have been obtained with a medallion found on a dangerous, alien world. The Glob gave him another chance to travel to the alien landscape, and he jumped at it.

But, as the riches flowed in once he returned to his world, he discovered they brought misery to others. Ashamed, he wished he'd never had a second chance to get the medallion, and The Glob granted it. "I'll make a happy life for myself without having a guilty conscience all my days," he vowed.



Two rivals whose competitions grew out of hand learned the value of teamwork during a visit to a Globulous reality in *TotU* #93.

A combination of the Lesson Learned and Just Desserts morals hit two lifelong "friendly" competitors when they became "Prisoners of Hate Island" in #93 (Mar 66). When their competitions got out of hand, driving away the girl they were competing for, The Green Glob transported them to an alien world. They went their separate ways, only to learn that teamwork pays off. Once home, they discovered their girl had learned her lesson, too, and revealed she was marrying someone else. So the boys went into business together, sadder but wiser.

A Second Chance Glob story was cover-featured (but not tagged as such) in #94 (May 66), after the well-respected Joel Belmont refused to run for mayor against a well-known but not-as-respected candidate. GG gave him a chance to visit an alternative universe (or possibly the future), where his town was run by "The Monster Mayor-USA" and his monsterish cronies. After the crook gained office, he and his minions gained their hideous appearances (reflecting what they were like inside) and corrupted the town. Failing to stop them, Joel was chased through town, returning him to reality. Shaken by what he'd seen, he agreed to run for mayor.

A Be Careful story, "I was a Prisoner of Death," was cover-featured with no tag line in #95 (Jul 66). The man who said those words sought out an immortality potion and was not dissuaded by a magic curse allegedly laid on the potion. The Glob took over the potion as he drank it, after which he began saving people without care for his own safety, since he couldn't die. But a strange man, who we learned was Death, began following, angry that he was being denied his victims.

Death chained Mr. Immortality to him and led him through town, with his very presence causing others to die. Needless to say, he soon wished he'd never drunk the magic potion, and The Glob granted his wish. Everyone revived, and our hero vowed to live a normal life.

A Just Desserts tale followed in #96 (Sep 66). Hiding out from pursuers after stealing a rare artifact (into which The Glob had settled), Nick Bragan was transported to "The Supernatural Supermarket" on an alien world. There, he was chased by an alien-steed-riding huntsman set on killing him. During the chase, Nick spied a gold statue that he swiped. But the guards captured him and imprisoned him in a cell in which he was going to die. His cries for help were heard by his pursuers on Earth, who captured him, mystifying them and gratifying Nick.

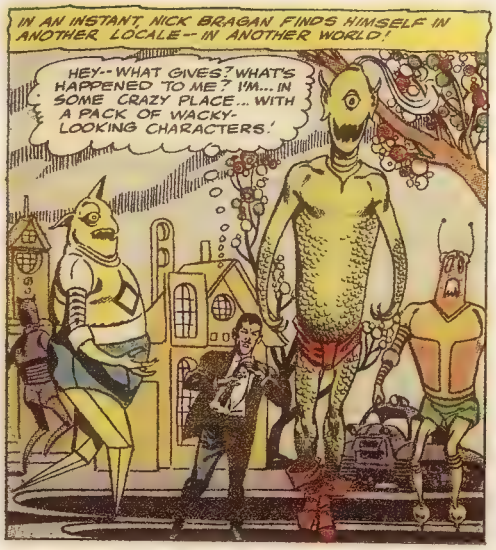
A twist on a Lesson Learned story took place when our hero was given "One Month to Die!" in #97 (Nov 66) due to an incurable virus. The news depressed Roger Boyd, especially since he'd received an interested look from the nurse-receptionist. He decided to spend his final days on a vacation in Switzerland, not realizing The Glob had infested his passport.

It transported him to an alien world where a woman was being attacked by ice men. He weighed helping her against risking his last month alive and decided to help. Mayhem ensued, and the rescued woman turned out to be a princess. The ice men turned out to be able to transform into fire men, too, but Boyd risked his life to save the kingdom. Upon returning to reality, his doctor discovered the virus was gone, and Roger surmised it was due to the intense cold and heat he'd faced. He also noticed, on his way out, that the nurse-receptionist looked exactly like the princess and even had her initials.

A Second Chance tale in #98 (Jan 67) presented "The Weird Passenger in Cabin #13," better known as embezzler Mark Regan. He tried to convince his girlfriend to run off with him to spend the ill-gotten gains, but she didn't see that as a good life and gave him the brush-off. To elude investigators, he booked passage on a South American ship and was given stateroom #13. Shortly after, he inadvertently saved several people's lives while looking out for his own best interests, making him a hero on the ship.

A man who refused to run for mayor saw the ramifications of his reticence when a more monstrous candidate won in *TotU* #94.

Nick Bragan got his just desserts after eluding police in his world by being transporting via Glob Express to an alien land in *TotU* #96.



A self-centered man learned that doing good can pay off in many ways, when he met his conscience courtesy of The Glob in *TotU* #97.

A secretary learned that she should be careful what she wished for when The Glob turned her into Judy Blonde, Secret Agent, in *TotU* #98.

But then the ship began to sink (it hit an iceberg — it happens), and Regan grabbed the lifeboat's last seat. But when a mother with babe in arms suddenly appeared, Regan gave up his seat and dove into the ocean to take his chances. He was rescued by a life raft, helmed by — himself. "I'm your conscience," the figure said. The trip had shown Regan how to live a decent life, he noted. "Don't throw it away — you've got the stuff good men are made of — hang onto it!" Lesson learned, Regan returned the money, and the bank dropped the charges. Even his girl took him back, thanks to The Green Glob.

Sadly, no Glob story appeared in #99 (Mar 67). Its place was taken by a reprint, which had begun appearing as one of the three tales since #96. Why it replaced the Glob tale is hard to say. The Glob likewise gave up its spot to a reprint in #101 (Jul 67).

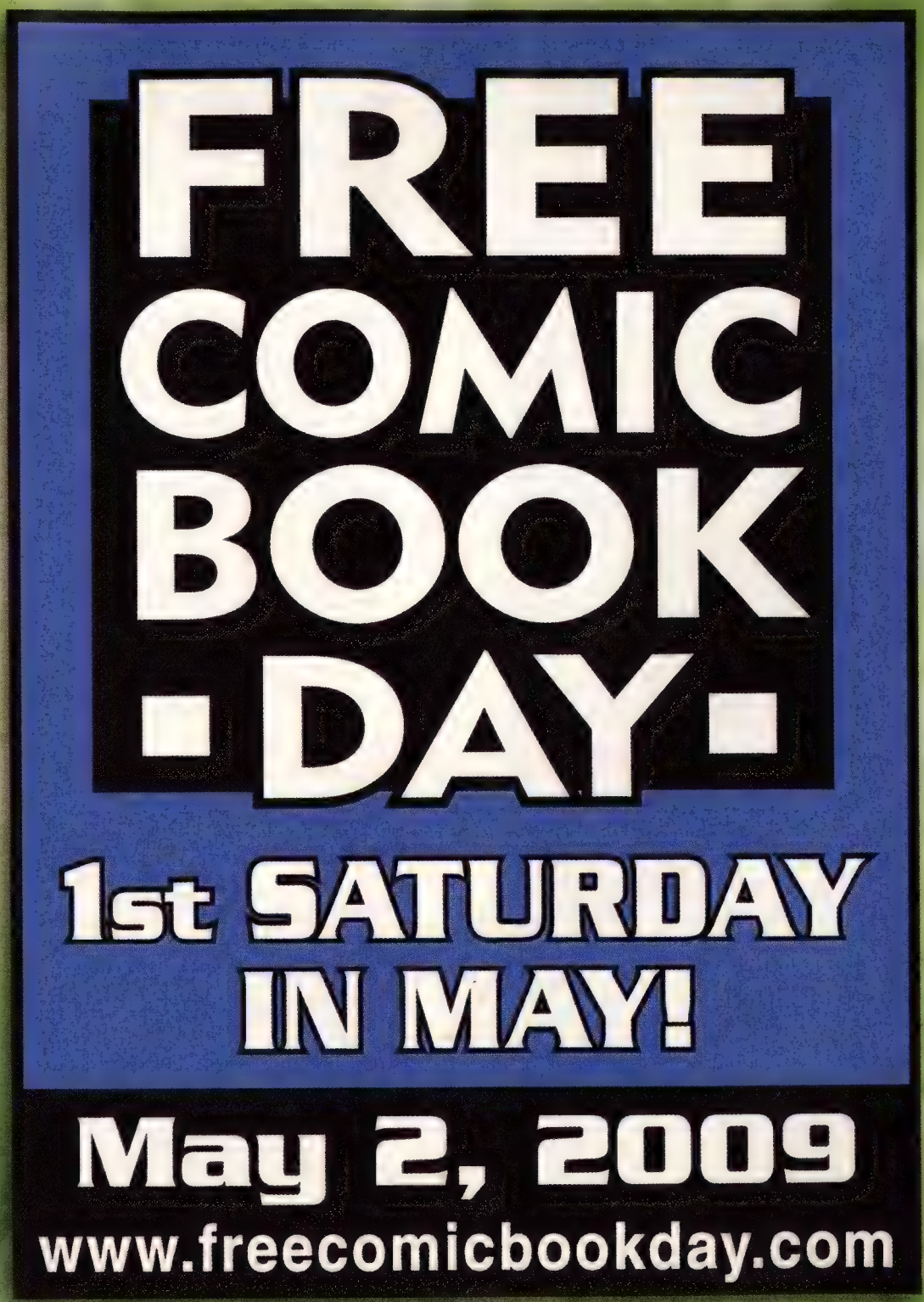
A Be Careful tale split these two non-Glob issues in the glorious 100th issue, which celebrated this series' "anniversary" by, um, doing nothing special. But it featured one of my favorite tales, "Judy Blonde, Secret-Agent!" Judy Brown was a shy girl who won a "Most Efficient Secretary of the Year" contest, with the grand prize of $1,000 and the chance to work for a day for a millionaire freighter magnate. Gee, what an honor.

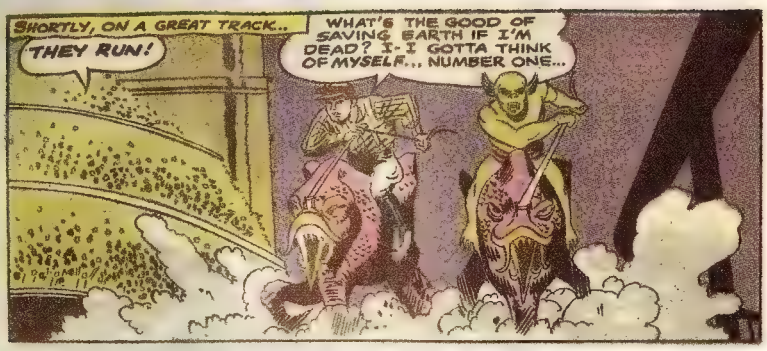
After the photogs snapped their publicity photos, Miss Brown decided to do the work she'd been "honored" with and she noticed that the figures on the shipments didn't add up. If she were a glamorous secret agent, she thought, she'd check into it — and that's exactly what The Glob allowed, transforming her into a tall, curvy blonde in a low cut scarlet evening gown and white cape. So much for the "secret" part. Mayhem ensued, as she used various secret-agent gimmicks — jet high heels, handkerchief hypnotizer, and lipstick blowtorch (I'm sure Batwoman was jealous) — to catch the thieves.

The millionaire (who wasn't involved) offered Ms. Blonde a job as his private secretary — they're killing me here — but she rejected it, because he'd had a great secretary for a day and paid her no attention because she wasn't glamorous. She walked off in a huff but was miserable at the thought of now being Judy Blonde instead of her old self. The Glob reverted her and she quickly ran home to marry her boyfriend.

A Lesson Learned tale followed, after the #101 gap, in "The World's Weirdest — Death Race!" in #102 (Sep 67). In this tale, a talented jockey refused to ride for a down-and-out owner, because he didn't want to risk his rep riding a nag. He also disappointed his girlfriend by blowing off dates to attend

SAVE THE DATE!





The Glob helped a callous jockey learn there's more to life than looking out for yourself during a trip to an alien racetrack in *TotU* #102.

An unfortunate photographer saw his luck turn around thanks to The Glob, until he tried to use it to harm others in *TotU* #103.

swanky parties where he could network. But soon, he faced a dilemma, as the owner of a horse he was riding in a high-stakes race ordered him to throw the race or be killed.

As the jockey dressed, The Glob transported him to (wait for it) an alien world, where he was arrested as a wartime spy. When he claimed innocence, a war-judge allowed him to prove it by winning a contest of his choosing, and he chose racing their weird animals (which he'd used while being chased upon arrival). The judge proclaimed that, if he lost, he'd die — but, if he won, the aliens would destroy Earth. His thinking was that, if the jockey valued his life more than his planet, it wasn't a civilization worth saving. I see.

After some deliberation, the jockey intentionally lost the race, after which he was teleported back to his own world, where he won the stakes race. Security guards caught the gunmen sent to kill him, he agreed to ride for the down-and-out owner, and he canceled his meetings to spend time with his girl. The Green Glob won again, by a nose.

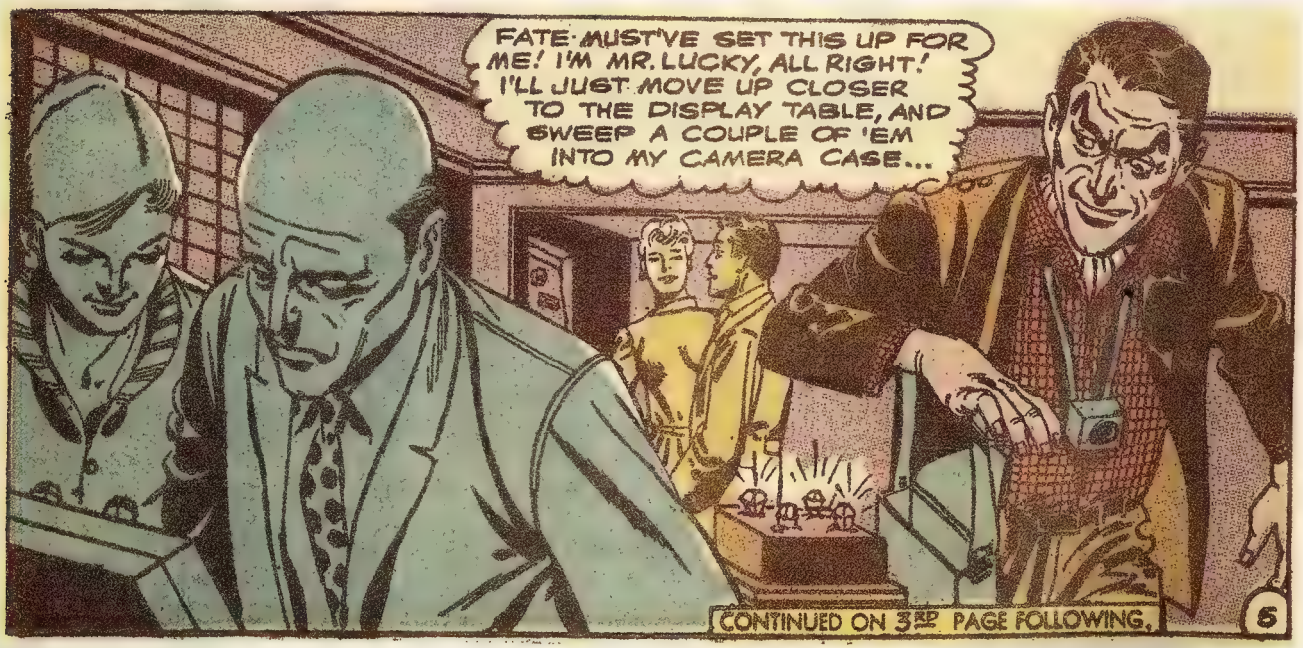
The Glob only moved on once more, however. "The Unlucky Mr. Lucky!" had the luck (good or bad, you decide) to Learn a Lesson in the Glob's final appearance in #103 (Nov 67). The cosmic reality-shifter allowed an unlucky freelance photographer to change his fortune: Checks rolled in, assignments appeared, a blowout prevented a nearby car from killing a kid, a freak updraft kept his small plane from crashing.

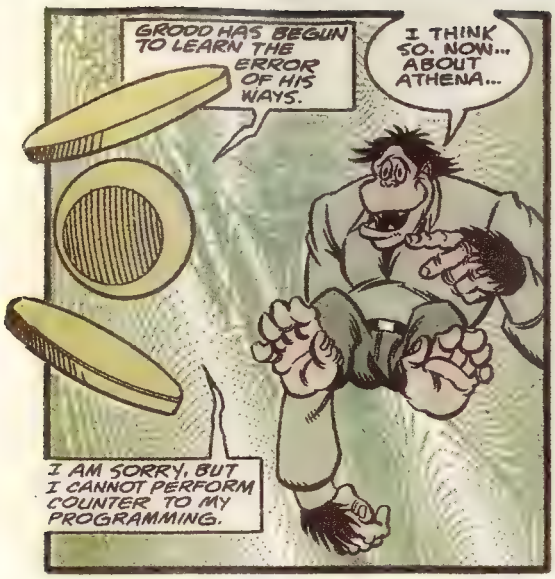
He photographed the opening of a jewelry exhibition and decided he'd test his luck by stealing some gems. But twice he was foiled. Then his girl became engaged to another man, and he discovered that, in his desire to steal the gems, he'd forgotten to photograph them, enraging his editor. Demoralized, he realized that his luck had turned the instant he'd tried to use it for evil. Having taught its lesson, The Glob "floats away to see others!" the final caption said.

If it did, we never saw it. The next issue featured three stories by other artists, and then the title folded.

I hear you out there thinking, "That was a pretty unexpected and lengthy series of tales, Mr. Silver Age! But I guess that's one character you've never worried would be revived after its title died!" At least, I hear those of you thinking that who don't know much about comics creators' love of all things (and I mean *all* things) Silver Age. Who can blame them?

The Green Glob was, indeed, revived, playing a key role in Phil Foglio's 1991 four-part *Angel & The Ape* mini-series. The series revealed that Supergorilla Grodd was the grandfather of Sam Simeon, the Ape partner to Angel. Grodd learned of The Green Glob and its almost limitless energy. In the final issue, Sam discovered that The Glob was



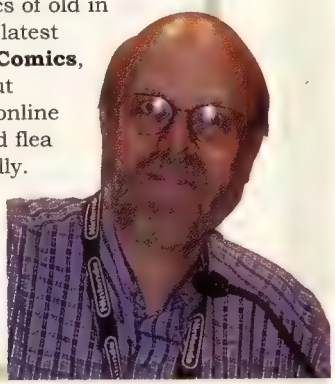


Sam Simeon learned the secret origin of the decidedly lantern-looking Green Glob during its appearance in the 1991 *Angel & The Ape* mini-series.

actually a teaching machine created by the Guardians of Oa (hence its green color). "You temporarily warp reality in order to teach a lesson!" Sam exclaimed, summarizing The Glob's role pretty neatly.

The Glob helped A&A (and The Inferior Five) defeat Grodd, and then Sam made it warp reality permanently to straighten things out (long story). But it could only warp reality until the lesson was learned, you see, so being made to do it permanently transcended its programming and caused it to destruct.

But was it really destroyed? Or did it merely enter one of the many realities it used to teach lessons, hand out justice, or show people the error of their ways? It's a question we may never be able to answer — at least until once again into our realm of reality drifts The Green Glob!



Known to fans worldwide as "Mr. Silver Age," **CRAIG SHUTT** has waxed nostalgic about comics of old in **CBG** since 1992. His latest book, **Baby Boomer Comics**, is now out of print but remains available at online bookstores, eBay, and flea markets internationally. Send comments and suggestions to **craigshutt@ameritech.net**.

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Kevin Nash (THE PUNISHER, FORMER WCW & WWE STEINER)
Julie Newmar (CATWOMAN ON '60S TV BATMAN)
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Kristy Swanson (ORIGINAL BUFFY THE VAMPIRE SLAYER)
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"Heroic" changes?

A universe apart

by **BEAU SMITH**

Note: This is and always has been an opinion column. My opinion.

Note: The Marvel and DC Comics super-heroes that you grew up with may not be the same today. (For example: Captain America at Marvel or Robin at DC.)

In the late 1960s, Marvel began its move from being an upstart comic-book company with a handful of titles to being a cutting-edge publisher with a new slant on super-heroes. Stan Lee invited the readers into the clubhouse and made you, the reader, feel that you belonged and were welcome. Even though both Marvel and DC were run by "old guys" (adults far older than their readers), Stan and the gang managed to present themselves as more in tune with their consumer base. Stan and Marvel were able to stitch together a quilt of creativity with a blanket of marketing. Some say it was an act of desperation for Marvel; others say it was just brilliant.

I suspect it was a little of both.

In the 1970s, Marvel surpassed DC as the most-*read* line of super-hero comic books. It wasn't until the 1980s that DC began to battle back with Marvel in earnest, matching it with character development and progressive moves in story, art, and editorship. The early 1990s found both Marvel and DC exchanging punches in the middle of the mainstream ring. While the

Marvel and DC's 1960s splash pages differed widely as shown by one from *Fantastic Four* #11 (left) and *The Brave and the Bold* #28 (right).

big two were pounding on each other, a new crop of independent-publishing pugilists (Dark Horse, Eclipse Comics, First Comics, Pacific Comics, and Comico) were filling up the under card with a crew of mainstream journeymen, new up-and-comers, and talented rookies.

The mid-1990s saw an explosion of the independents and an implosion of Marvel and DC. With the coming of the late 1990s, everyone found themselves in an almost-nuclear crater caused by the burst bubble of the direct-market distribution system, caused in turn by speculation unseen in the industry until then. That's a crater this industry is still trying to climb out of today, even though you will find few who will admit that in public.

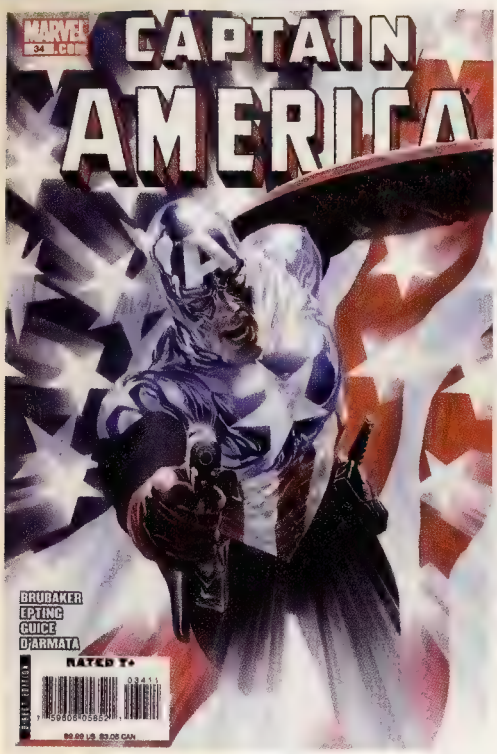
Yes, numbers are up, but nowhere near what they could have been if some had resisted the short-term choice in the early '90s and been strong-willed enough to tough out the healthier long haul. Remember, circulation, sales figures, and bookkeeping can be slanted to promote assumption and perception to have the consumer see what others want them to see.

Today, if you look at the top-100 sales figures for serial installments in the direct market, you'll see that Marvel is leading DC and has been for a while now. On average, you'll see month-to-month that Marvel usually has about 19 of the top 25 books. If you glance at what the two companies are doing, you find that, with that casual look, they seem a lot alike. Both have embraced "event" publishing: a large, cross-title storyline that attempts to connect most series.

Both are trying to streamline the voice of the companies by putting the company megaphone into the hands of a spokesperson: Joe Quesada at Marvel and Dan DiDio at DC. They are now pretty much the main outlets of "breaking news" from each publishing house. It's up to you as a reader to sift through what information will truly make a difference in your buying.

Most of us will agree that money is tight. That makes comic books that average $4 a pop worthy of deeper consumer thought. Comic books are no longer cheap, disposable entertainment.

I think the reason that Marvel has been outselling DC for the monthly magazines is structure. As any parent or dog owner knows, kids and dogs want structure. They may not say it, admit it, or know it, but they crave it. It gives them a sense of safety and order. They may not like the rules, but they want them. Since all of us were kids at one time, that desire is still in us. (I don't *think* any dogs are reading this column. Although I could be wrong.)



As consumers, structure make us feel safe. We may not always like the rules (say, someone new carrying Captain America's shield or another kid forgetting that Robin used to wear shorts) but we still feel good because there *are* rules. If we feel safe and see a structure to things, then we will feel safer in putting our money on that comic-book counter top. For this to happen, we need those monthly comics to come out on time. Both Marvel and DC could work harder at this.

Where both Marvel and DC have embraced "event" marketing, I feel Marvel has done a little bit better by focusing on one primary event with an eventual end, whereas DC seems to be stuck in an endless spin cycle. In my years of writing, publishing, marketing, and promoting comic books, I have found that this usually happens when there is micromanaging. Micromanaging within a large company often shows a lack of faith in the people who have been hired to do a job. It makes those people second-guess everything. That, over time, kills, not only creativity, but also productivity. If Stan Lee had been micro-managed in the late '60s at Marvel, it would never have made the changes needed to move ahead for the future.

We may not always like the rules (say, someone new carrying Captain America's shield or another kid forgetting that Robin used to wear shorts) but we still feel good because there *are* rules.

I'm not saying that Marvel doesn't have its share of microscopic supervision; I'm just guessing that those using the microscope don't bother with the tiniest details. I don't know the inner politics of either company. You have to be there and work in that atmosphere every day to know how things work. You can't even attach names, because, like a country creek, there are many twists and turns. There is not usually a Point A to Point B path. There could be, but not always.

Comic-book creators are a gossipy bunch. Always have been. Their opinions on the inner workings vary, depending on how quirky, reliable, and business-savvy they are. Editors walk the tightrope of being simultaneously a company man and a friend to the creators. Sometimes, it depends on the editor's training. Not many have been properly trained to be an editor. Many slide in because they once wrote "news" for a fan site or a comic-book news magazine. But true editing is more than sucking up to a screenwriter or falling in love with a British accent.

Right now, I think Marvel is like the student who is skirting the fine line of being called to the principal's office but who can be brought into line with a little discipline. DC is like the student whose attention wanders aimlessly all day long and no amount of notes home and behavior modification has so far corrected the problem. You can read *Final Crisis* and probably get that vibe. And that's a shame, because DC has the best potential with its characters. Such writers as Geoff Johns, Jimmy Palmiotti, Justin Gray, Dan Jurgens, and former DC writer Chuck Dixon prove it can be done right month after month.

One of the most important ingredients that seemed to be missing from *Final Crisis* was character humor. No, I don't mean slapstick, Ambush Bug humor; I mean the kind that we as people experience every day of our lives. Humans laugh and smile more times a day than we cry or frown, and the DC universe has been a grim and gloomy place for far too long. Each issue of *Batman* should come with a bottle of anti-depressants. *Wonder Woman* may not be Miss Laugh Riot, but she must have a sense of humor in those tights somewhere. Marvel manages to bring true human humor to some of its characters, but they could always use more. Marvel today seems to think only young characters can crack wise or be funny. Strange: I know a lot of folks over the age of 40 who are really witty. I remember when even Nick Fury and Daredevil had a sense of humor.

I think with a little more long-term structure, fewer events, less micro-managing, and a lot more getting to know its consumers, DC could overtake Marvel in much the way Marvel did DC in the late '60s. With more getting back to basics — such as creating new long-term heroes and villains, introducing them within flagship titles, and more down time between events — Marvel could stiff-arm DC from taking away its sales crown — for now.

The Marvel and DC universes are so very much alike — yet so very far apart. I just hope neither forgets that the readers are their passengers, and those passengers' safety is Job One.

BEAU SMITH invites questions, answers, thoughts or wonderful items of worth to The Flying Fist Ranch, P.O. Box 706, Ceredo, WV 25507. E-mail Beau at *beau@flyingfistranch.com* or visit his website: *www.flyingfistranch.com*

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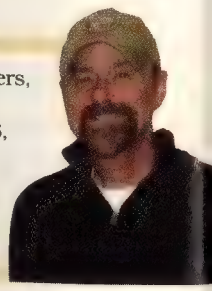

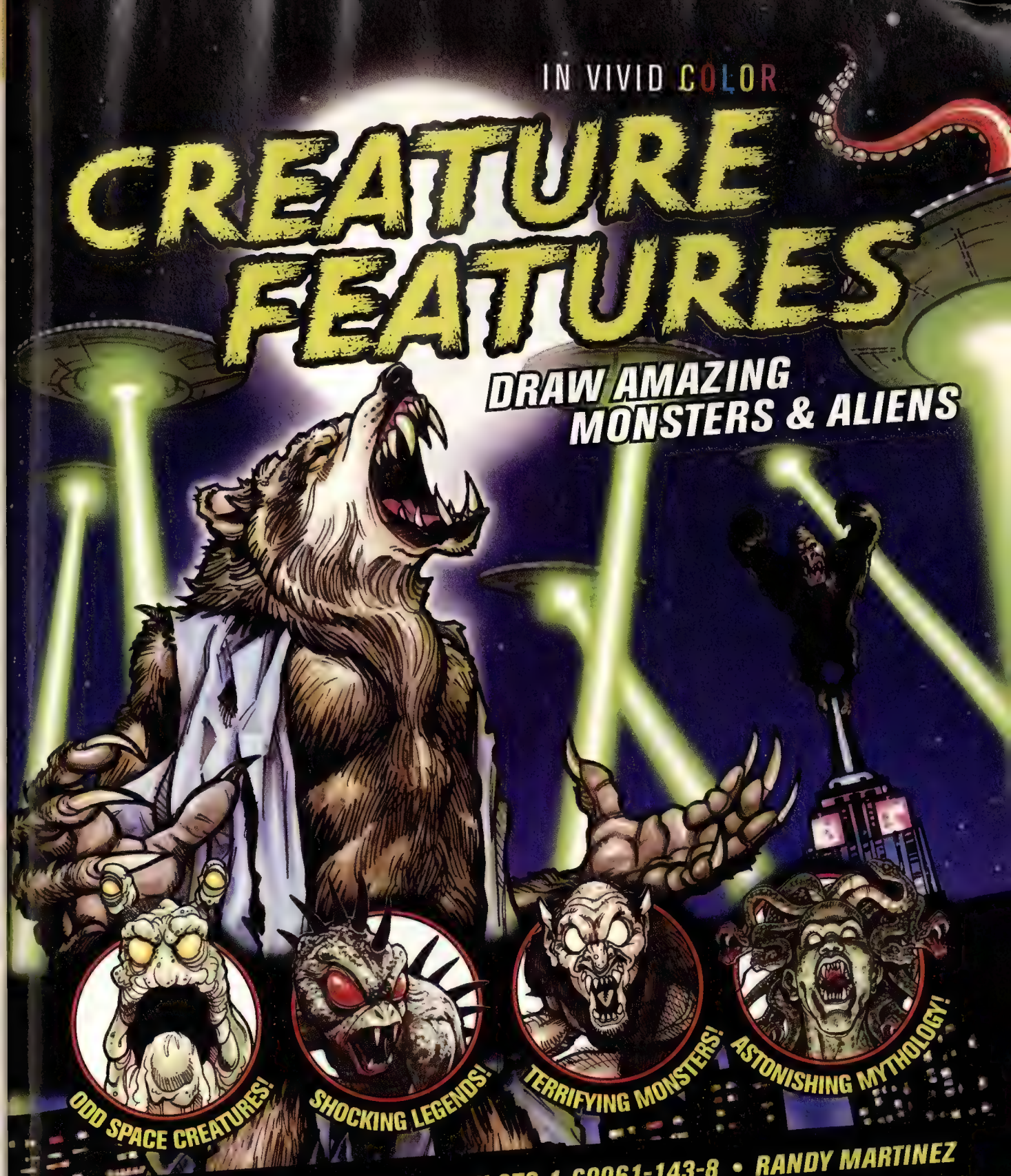

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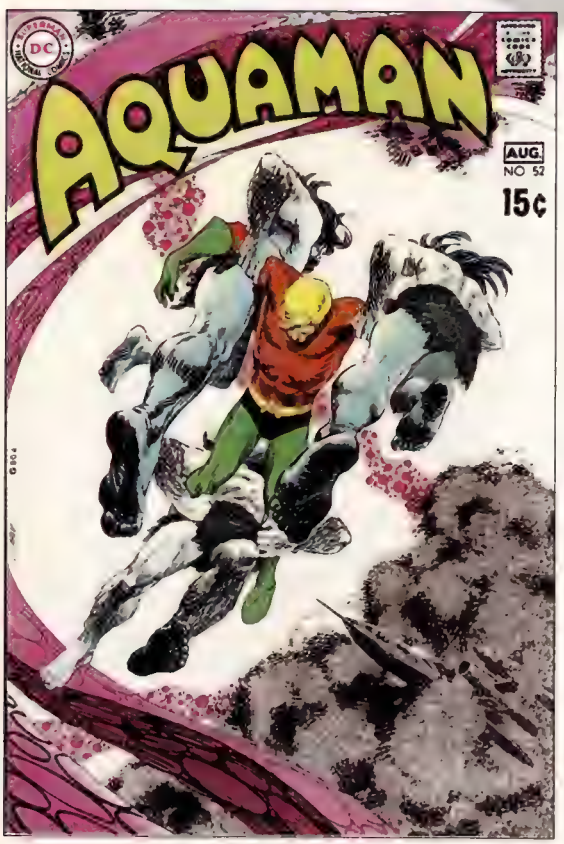
B. Clay Moore

10 FAVORITE COMIC BOOK COVERS

Comics creator picks favorites by creators

In addition to working for DC, Marvel, Top Cow, and WildStorm, B. Clay Moore has co-created a number of titles, including *Hawaiian Dick*, *Battle Hymn* (recently listed in *500 Essential Graphic Novels: The Ultimate Guide*), and *'76* for Image; and *The Leading Man* (now under option with Universal Studios) for Oni Press. He is working on *Billy Smoke* (recently optioned by Warner Brothers) for Oni Press; *Black Vault* for Top Cow; and a new creator-owned book with artist Tony Harris. The *Casey Blue: Beyond Tomorrow* trade-paperback collection is available from DC/WildStorm this April.

When asked for his favorites, Moore wrote, "It's not easy choosing 10 favorite covers when the medium stretches back 75 years, so what I decided to do here was pick 10 of my all-time favorite cover *artists* and then choose a representation by each one."



Aquaman #52 © 1970 DC; art by Nick Cardy; scan courtesy of Heritage Comic Auctions

***Aquaman* #52 (Aug 70).** *"DC's late-'60s covers by Nick Cardy were often unique and innovative, even by today's standards. The pink tentacles and the sweep of the logo is a great touch."*

Orig. price: 15¢ Current NM price: $35

Batgirl #50 © 2004 DC; art by James Jean; scan courtesy of Brent Frankenhoff

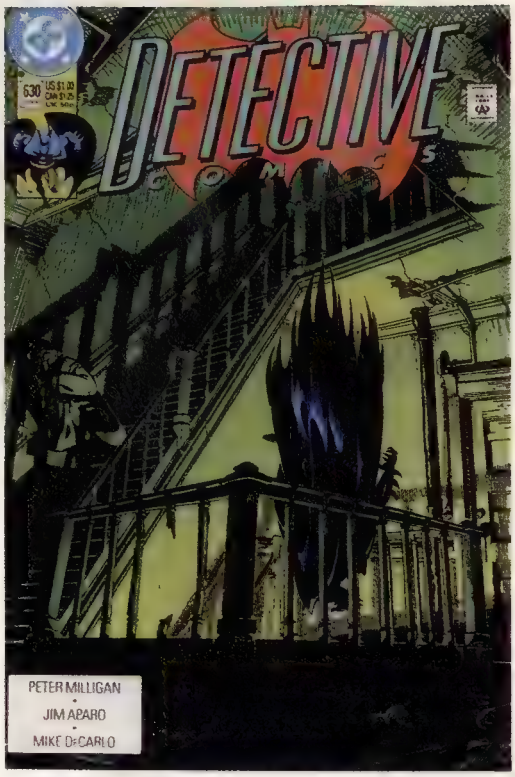
Batgirl* #50 (May 04).** *"James Jean's* ***Fables *covers are works of art, but I find his* ***Batgirl*** *covers particularly beautiful. This blue-and-red-themed cover is a lovely example."*

Orig. price: $2.50 Current NM price: $3

Famous Funnies #214 © 1954 Famous Funnies; art by Frank Frazetta; scan courtesy of Heritage Comic Auctions

***Famous Funnies* #214 (Nov 54).** *"Frank Frazetta was never a prolific comics artist, but he left a handful of staggering covers behind, including this one."*

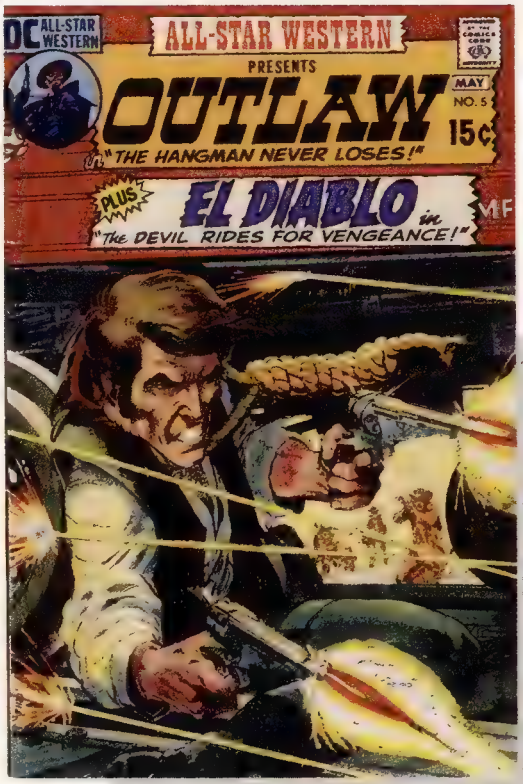
Orig. price: 10¢ Current NM price: $550



Detective Comics #630 © 1991 DC; art by Michael Golden; scan courtesy of Maggie Thompson

***Detective Comics* #630 (Jun 91).** *"Choosing a favorite Michael Golden cover is impossible, but I love this voyeuristic Batman cover."*

Orig. price: $1 Current NM price: $2



All-Star Western #5 © 1971 DC; art by Neal Adams; scan courtesy of Brent Frankenhoff

***All-Star Western* #5 (May 71).** *"Neal Adams deserves a ton of credit for pulling comic art in new directions."*

Orig. price: 15¢ Current NM price: $14

Startling Terror Tales #11 © 1952 Star Publications; art by L.B. Cole; scan courtesy of Heritage Comic Auctions

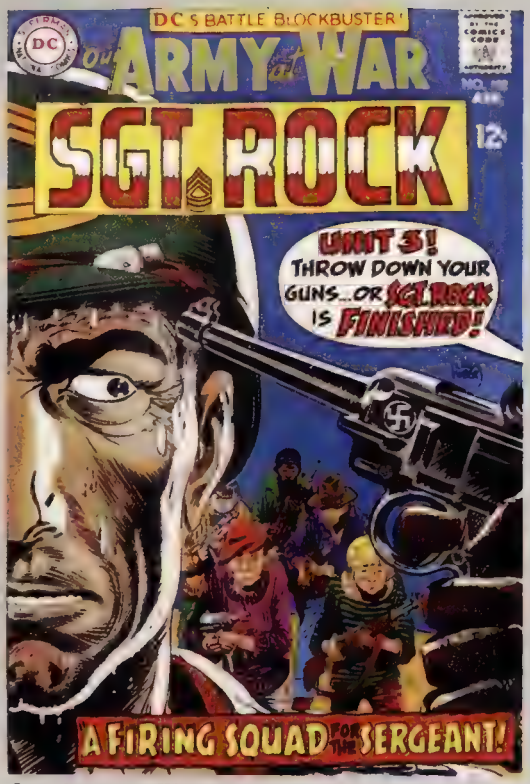
***Startling Terror Tales* #11 (Jul 52).** *"I discovered L.B. Cole's work via an old* **Overstreet Price Guide** *when I was a kid, and the bold, garish covers and intense imagery hooked me right away."*

Orig. price: 10¢ Current NM price: $750

100 Bullets #32 © 2002 DC; art by Dave Johnson; scan courtesy of Brent Frankenhoff

100 Bullets* #32 (Mar 02).** *"Dave Johnson is pretty much untouchable these days. I could have picked any cover from his run on* ***100 Bullets*."*

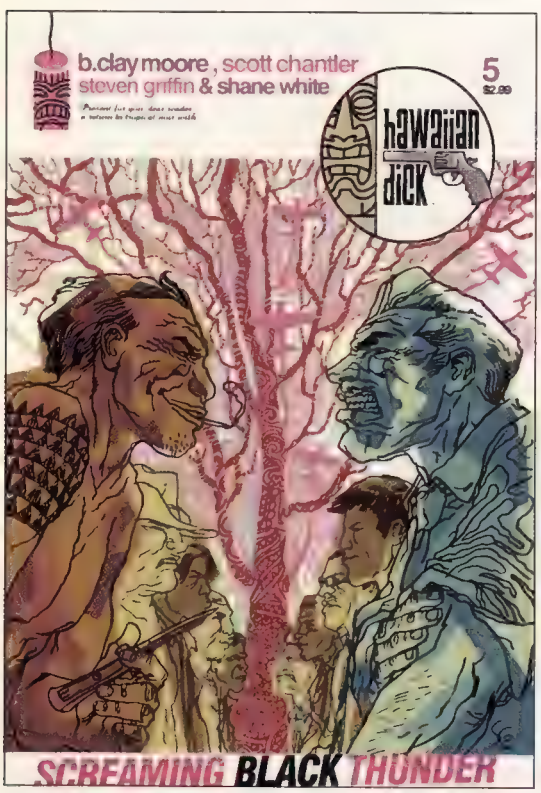
Orig. price: $2.50 Current NM price: $3



Our Army at War #192 © 1968 DC; art by Joe Kubert; scan courtesy of Heritage Comic Auctions

***Our Army at War* #192 (Apr 68).** *"There's not much to say about Joe Kubert that hasn't already been said, but this cover is a particular standout."*

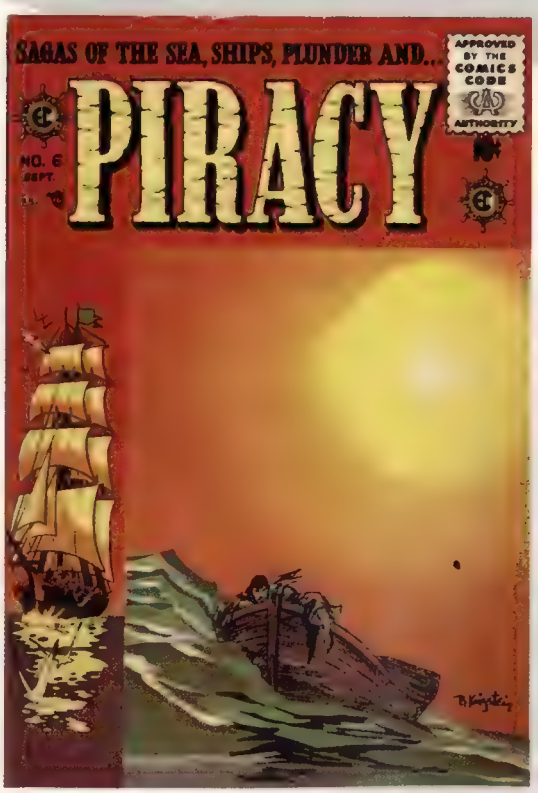
Orig. price: 12¢ Current NM price: $12



Hawaiian Dick: Screaming Black Thunder #5 © 2008 B. Clay Moore and Steve Griffin; art by Griffin; scan coutesy of B. Clay Moore

Hawaiian Dick: Screaming Black Thunder* #5 (Oct 08).** *"When it's time for a new* ***Hawaiian Dick *cover, I encourage Steven Griffin to head in whatever insane direction he wants to lurch, and the result is always stunning."*

Orig. price: $3.99 Current NM price: $4



Piracy #6 © 1955 I.C. Publishing Company, Inc. (E.C.); art by Bernard Krigstein; scan courtesy of Heritage Comic Auctions

***Piracy* #6 (Aug 55).** *"Bernard Krigstein really didn't do a lot of covers, but this one is so high on my list, and I'm such a fan of his work, I had to include it."*

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by **TONY ISABELLA**

Well, Ed, the way I see it ... they're all sitting in those cheap seats just watching the game. We're playing it.

— Jefferson Jacks
Crankshaft

Many of my industry pals already have a 2009 convention or two under their belts, but I don't get out much. My first event of the year is the eighth annual East Coast Black Age of Comics Convention, Saturday, May 16, at the Crowne Plaza Hotel in Philadelphia. This will be my second appearance at the event.

ECBACC is an annual gathering of comics creators and retailers who create and sell material that caters to black readers of all ages. Its schedule includes panel discussions and comics workshops, some specially tailored to young attendees. My previous appearance at the show was one of the most uplifting experiences of my career, and I'm excited about this return visit.

The guest list is spiffy: Kevin Grevioux of *Underworld* and *New Warriors* fame; LA Banks, the writer of the *Vampire Huntress* series; DC Comics artist Jamal Igle; comics historian Professor William Foster; Alex Simmons, the founder of KidsComicCon and the writer of several terrific stories for *Archie & Friends*; Percy "MF Grimm" Carey, writer of the great *Sentences* graphic novel; and others. I look forward to renewing old friendships and starting new ones.

You can get the latest ECBACC news by going to *www.ecbacc.com*.

The night before ECBACC, the 2009 Glyph Comics Awards ceremony takes place in the Skyline Room of the Free Library of Philadelphia at the library's Park Central branch. The awards honor the best in black comics and creators. The awards are now in their fourth year. I served as a judge two years ago, and the experience was terrific from start to finish.

The 2009 GCA nominees were announced earlier this year, and, as it happens, two of them hold special interest for me.

In the category of Best Male Character:

Black Lightning, *Final Crisis: Submit*; Grant Morrison, writer; Matthew Clark, Norm Rapmund, Rob Hunter, and Don Ho, artists; created by Tony Isabella and Trevor Von Eeden.

In the category of Best Comic Strip

"Jefferson Jacks" from *Crankshaft*; Tom Batiuk and Tony Isabella, writers; Chuck Ayers, artist.

As I continue to wish for an opportunity to write Lightning again, I'm delighted to see my creation nominated in this category. Despite my feelings about DC "events" in general — ranging from ambivalence to disgust — I was pleased with this *Final Crisis* appearance. Morrison did an excellent job with Jeff Pierce. Yes, I thought the somewhat heavy-handed "I'm teaching you lessons about life" speech pattern was off, but it was still well within what I consider an acceptable range. If my writing of Black Lightning is a "10," then Morrison gets a solid "8" here. Good for him.

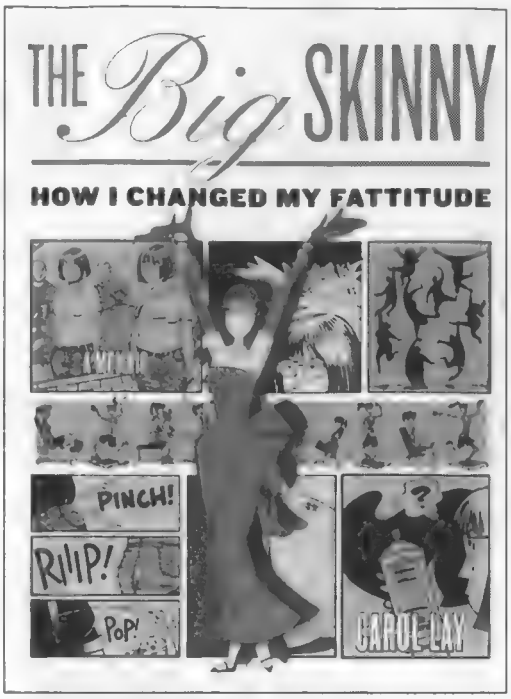
Tom Batiuk has mentioned it publicly on several occasions, so I don't think it's a huge secret that, in the past, I have done some writing for *Funky Winkerbean* and *Crankshaft*. That writing came as an extension of my doing what I've been doing for years as a fan of the strips, suggesting ideas to Tom. A few years back, when his schedule got tight, he asked me to assist on some storylines. It's been another one of those "best experiences of my career" things. Anyway ...

Knowing Ed Crankshaft had been a minor-league ballplayer for the Toledo Mudhens and having read several books on the integration of baseball, I suggested Tom write a flashback sequence about Ed's friendship with one of those first black ballplayers. Tom thought about it and called me the next day to suggest I write the story. We ended up writing it together.

I'm proud of this one. I think it's as good as anything I've written in a career of doing my best to include positive characters of color in comic books. I'm delighted the judges thought enough of it to nominate it in this category.

You can view the entire list of Glyph Comics Awards categories and nominees by going to *tinyurl.com/add242*.

If you have an interest in black comic books and creators, or if you're going to be in the Philadelphia area that weekend, I urge you to attend ECBACC and the Glyph Comics Awards ceremony. It would be great to see some of my ***CBG*** readers there.



Just in time for me to get in shape for swimsuit season comes cartoonist Carol Lay's ***The Big Skinny: How I Changed My Fattitude*** (Villard, $18). This is an enormously fun graphic novel memoir of how Lay overcame a lifetime of bad eating habits, lost weight, kept it off, and now looks absolutely gorgeous. OK, she draws herself to look absolutely gorgeous, but I trust comics more than photos. Don't you?

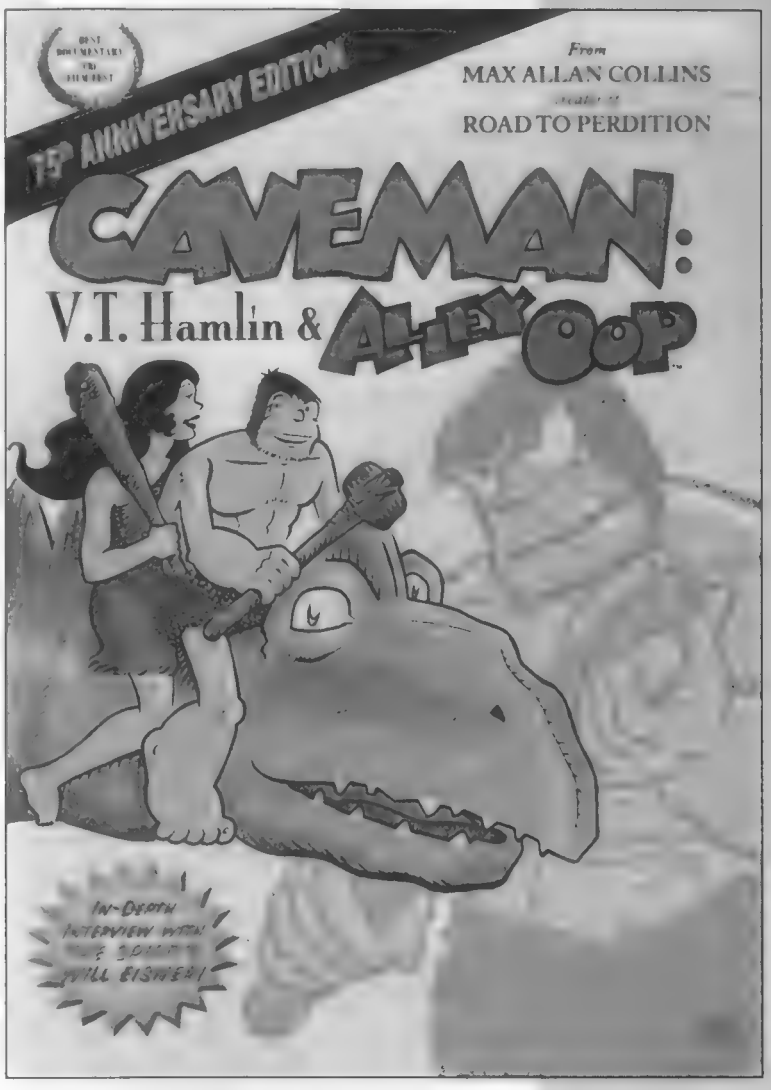
The book has the usual disclaimer: Lay is not a doctor and you should consult a doctor before starting any serious diet or fitness program. But her detailed descriptions and explanations for the choices she made rate high on my "common sense" radar.

The autobiographical portions of Lay's book are entertaining, dramatic, humorous, sad, and serious as dictated by the events of her life. There are out-loud laughs in this graphic novel, but also emotional moments when Lay ponders whether better habits could have kept her parents alive longer. As a comics work, *The Big Skinny* deserves consideration in our industry awards.

I got *The Big Skinny* from my local library but bought a copy for myself and my wife directly thereafter. It's a wonderful book and earns the full five out of five Tonys.

By the way — just kidding about the swimsuit. There are some things no one should see.

www.thebigskinnybook.com



Caveman: V.T. Hamlin & Alley Oop (VCI Entertainment, $19.99) celebrates the long-running newspaper comic strip and the man who, by creating it, entertained and inspired generations of readers and more than a few fellow cartoonists. Written and directed by my pal Max Allan Collins, the documentary does an excellent job showing us Hamlin at both his best and worst with "eyewitness" accounts from those who have followed him on the strip. Just

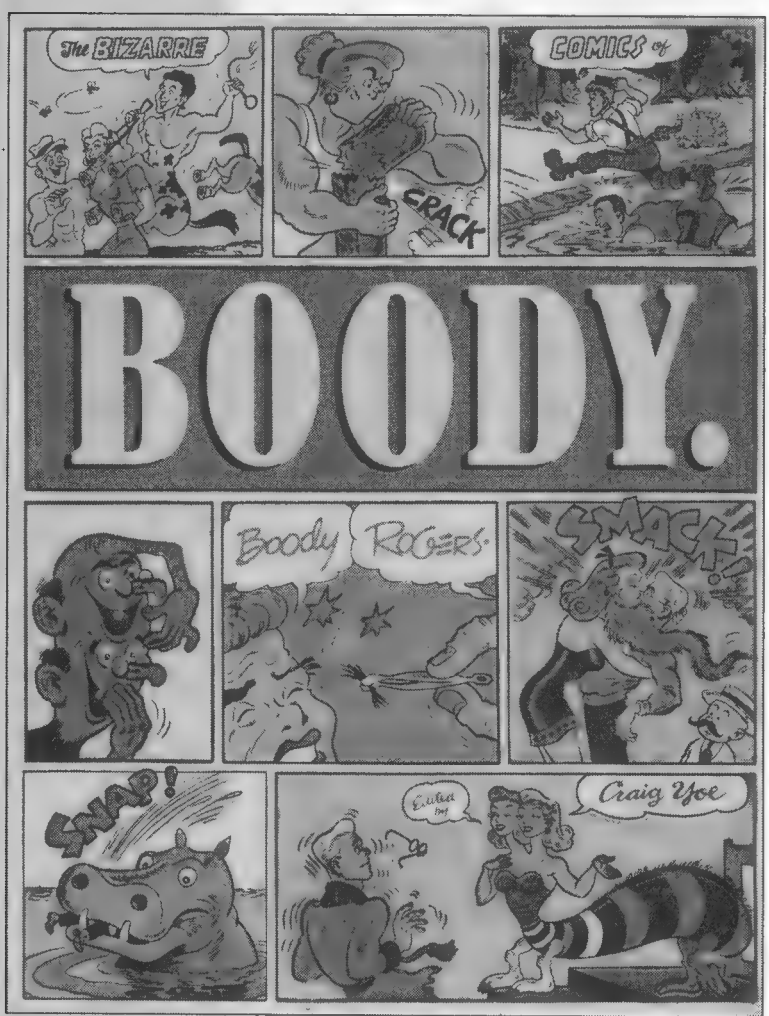
as important, this film gets to the heart of *Alley Oop* and its influence on American comic strips. If my local PBS station had shown it, I'd have sent it a "thank you" donation.

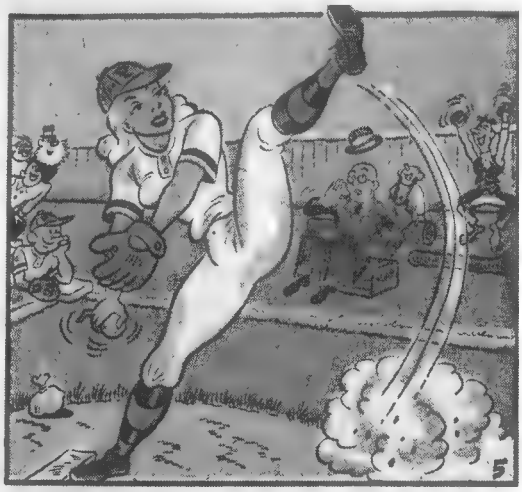
The DVD has cool extras. Will Eisner, who surely needs no introduction here, talks at length — 43 minutes — about Hamlin and comics in general. There's also a 50-minute panel discussion with Collins, Producer Mark Lampert, and current *Alley Oop* artists Jack and Carole Bender.

Equal in importance to the great new and old comics available to us lucky comics buffs of 2009 is the growing field of comics art history. Hardly a week goes by without a new book or, in this case, a new documentary, hitting the market. More than anything else, it has been these works that make me feel as if the art form I love is starting to get the respect it deserves.

Caveman: V.T. Hamlin & Alley Oop picks up the full five out of five Tonys.

www.vcient.com





Edited by Craig Yoe, ***Boody: The Bizarre Comics of Boody Rogers*** (Fantagraphics Books, $19.95) is the first collection showcasing the wacky genius of a cartoonist previously unknown to me. In what other age of comics does someone who's been reading comics for half a century experience wonderful new discoveries such as this one on a regular basis? But I digress.

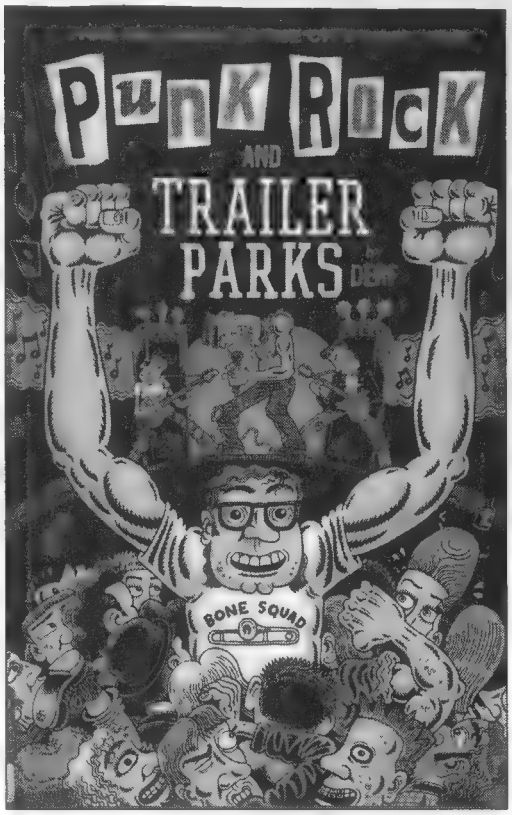
The book kicks off with Yoe's brief essay on Rogers and what the cartoonist means to him. Perhaps shy on detailed information, it serves to introduce Boody and then move on to the fun of Boody's stories.

Babe — "The Amazon of the Ozarks" — is the star of this volume. She's as gorgeous as the most gorgeous ladies ever to appear in Al Capp's *Li'l Abner* with the added attraction that she's an amazing athlete. We meet her at a hill country baseball game where she is virtually a one-woman team — and, for me, it was love at first pitch. Based on just the few stories reprinted in this book, I'd be eager to spring for as many archive editions as it would take for me to have all her adventures. Rogers' other characters and stories are terrific, as well, but Babe is in a class all her own.

I do have one quibble with this book. Two of the Babe stories seem to be the first parts of continued stories, but the concluding episodes aren't included. Good as these opening chapters were, I'd like to have seen complete stories. Even so, *Boody* overcomes my solitary quibble and gets the full five Tonys.

www.fantagraphics.com

My interest in punk rock is non-existent. Which didn't stop me from asking my local library to get me ***Punk Rock and Trailer Parks*** by area cartoonist "Derf" (SLG



Publishing, $15.95). Between his *My Friend Dahmer* (in the indicia, *Young Jeffrey Dahmer*) of several years back and his ongoing comic strip *The City*, the guy earned my attention.

This coming-of-age graphic novel revolves around high-school senior Otto, who calls himself "The Baron," and two friends who are also into punk rock. The Baron's life starts taking intriguing turns when he and his buddies go to nearby Akron, Ohio, for a night at "The Bank," a legendary punk-rock hall located in an actual bank that went bust. Through several wild-but-believable circumstances, Otto gets a job at The Bank.

"Believability" is key to this graphic novel. The high school and the punk-rock stuff are never too outlandish to be accepted as reality. It helps that Otto, his friends, his coworkers, his fellow students, and the musicians — some of them real-life musicians who performed in Akron — are all easy to accept as based on people Derf might have known. I'm especially enamored of Becky, a short, squat, born-again Christian student who demands equal time for Creationism in biology class and who is pregnant out of wedlock. By the end of this book, I liked her a lot.

Punk Rock and Trailer Parks is, by turns, funny, poignant, and tragic. It held my interest from start to finish and delivered a satisfying conclusion. It earns the full five Tonys.

www.slavelabor.com

Edited by Rantz Hoseley, ***Comic Book Tattoo*** (Image, $29.95) is impressive for the mere fact of its existence. An anthology of 51 comics stories based on the songs of Tori Amos, it's an enormous 11-3/4-inch square book of 480 pages that weighs six pounds. A special edition hardcover sells for $75 and weighs eight pounds, and, yes, I'm "vamping 'til ready" here.

My first and only exposures to Amos before this anthology were the knowledge that she was a fan of Neil Gaiman's and

that, when I saw her on *The Daily Show with Jon Stewart*, I didn't much care for her. She appeared displeased to be there and was borderline rude to Stewart. That negative first impression stayed with me during her musical performance. No biggie. There are lots of musicians and actors and TV hosts I don't like.

But, y'know, anyone who likes comics enough to get involved in a project like *Comic Book Tattoo* and let some 80 artists and writers have at her songs earns another chance with me. So here I am, reviewing the book.

The book is crazy with variety. There are stories by artists I know and artists I've never heard of. There are lots of different, intriguing styles. Some of the stories are very good, some are not.

Those that fall in the latter category for me were either clunkily abstract or pretentious in their storytelling. Those I liked most were the ones that actually told stories. No surprise in this, as it echoes my tastes in music, as well.

Comic Book Tattoo is too massive an effort for me to judge on my usual scale. It's a book that one can return to on a regular basis because the good stories are worth rereading and the others, well, maybe they'll work the second time around. And I'm more than a little astonished at Image bringing this book in at a cover price of only 30 bucks. That's almost bargain-priced for 480 pages of new comics material. So no rating for this book, which shouldn't be taken as a dismissal. It's just a one-of-a-kind thing you must check out for yourself. I recommend you do so. (P.S. I'm going to give Amos' music a second chance, too.)

www.imagecomics.com

The Tony Scale

Five Tonys: Anything getting this rating is among the best comicdom has to offer.

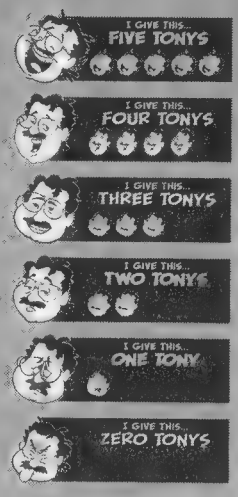
Four Tonys: I recommend anything earning this rating.

Three Tonys: This denotes something I find perfectly respectable.

Two Tonys: Basic judgment call. I found some value but not enough to recommend it.

One Tony: Buy something else.

Zero Tonys: Burn your money before buying any comic book receiving this rating.



TONY ISABELLA, comics writer and author, has been appearing in ***CBG*** since #3 in 1971. Review items can be sent to 840 Damon Drive, Medina, OH 44258. or call (330)-723-1989 Check out his website at *www.wfcomics.com/tony*, or e-mail him at *tony@wfcomics.com*!

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REVIEWS

PICK OF THE MONTH COMIC BOOK

Jack of Fables #30

DC/Vertigo

$2.99, color, 32 pgs.

Writers: Matthew Sturges, Bill Willingham; Artists: Tony Akins, Russ Braun

reviewed by **Timothy J. Wood** ★★★★

The discovery that insiders are helping Bookburner in his assault on the Golden Boughs is too much for Gary, the Pathetic Fallacy. In the third part of the "Book of Wars" arc, he becomes fed up with the whole war thing and goes ballistic, sparking a chaotic counter-assault that turns the tide of the battle. Or so it seems.

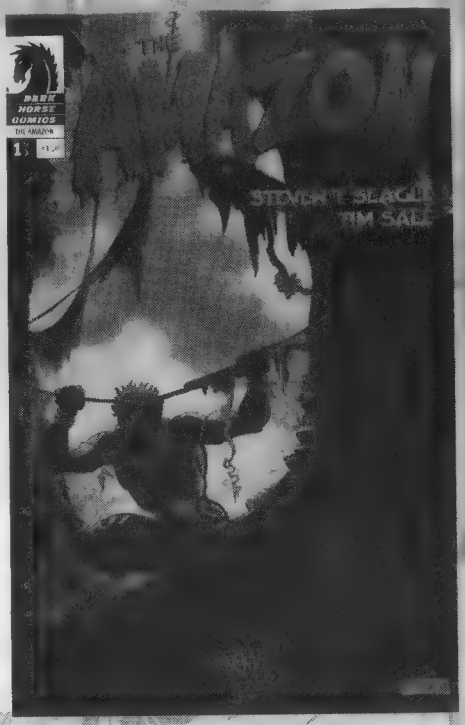
Meanwhile, we learn the origin of Revise's memory hole and how he sanitized the Fables stories originally set down by his father. More importantly, we learn *why* he did it, as some familiar characters discover their true natures for the first time. Throughout, the hero of the title remains blissfully oblivious to most of what is going on, as one would expect from a character who sees his own story as the only one that matters.

The premise of scrubbing fairy tales and other stories of their more unseemly elements for the indulgence of the masses goes back a long way. How Revise's scheme fits into the whole *Fables* continuity has yet to be explained, but the upcoming *Literals* mini-series promises answers: more imaginative bits of juicy storytelling sandwiched between ripping action and an entertainingly clueless narrator.

www.dccomics.com

The Amazon #1
Dark Horse

$3.50, color, 32 pgs.
Writer: Steven T. Seagle; Artist: Tim Sale
reviewed by **Andrew Wahl** ★★★½



Originally published by Comico in 1989, *The Amazon* remains rewarding. Set in the rain forest from which it takes its name, this Steven T. Seagle mystery manages to be informative without being preachy. That's no mean feat, considering his story is set against a backdrop of deforestation and cultural invasion.

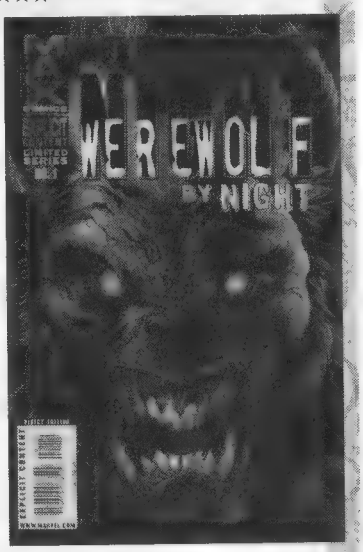
On the art side of the equation, *The Amazon* lies in the always-reliable hands of Tim Sale. Though drawn early in his career, this three-issue mini-series is a perfect showcase for Sale's deceptively simple storytelling and strong use of blacks. His art is amplified by the distinct palette of Matt Hollingsworth, who was brought in to recolor this edition. Hollingsworth goes for more flat oranges and browns than the blue hues of the original; it's an improvement, but he goes to the well too often for gradient fills.

And that raises the question: If new coloring is the only enhancement, why reprint this series as a "pamphlet"? With the original run still available at cover price or less, a trade-paperback treatment would have served this series better.

www.darkhorse.com

Dead of Night Featuring Werewolf by Night #1
Marvel

$3.99, color, 32 pgs.
Writer: Duane Swierczynski; Artist: Micb Suayan
reviewed by **Martin Gray** ★★★



Cursed since childhood with a ridiculous name, Jack Russell is the Werewolf by Night. Not *every* night, mind you — just a couple every month, and those he spends in a custom-built cell. It's the only way he can avoid chowing down on the everyday folk, including his wife Cassie and their unborn child.

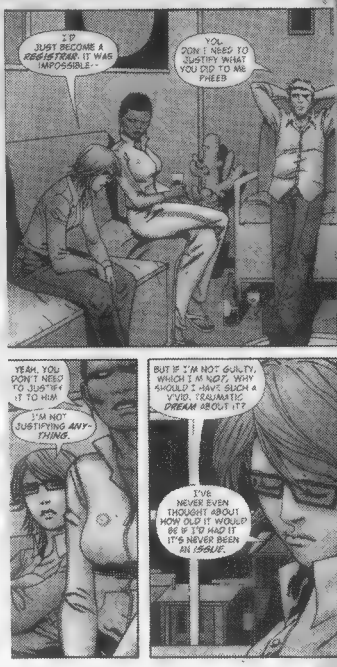
That's the gist of Swierczynski and Suayan's revamp of the '70s horror series. It's a decent opener, introducing the main character and situation, showing the likeable Jack's already hellish life fall apart. The script is smart and the art suitably sinewy. The big difference from the original is that this is from Marvel's MAX imprint, making for lots of blood and entrails, which allows colorist Ian Hannin to break out the red. Oh, and it gets a tad sweary at times.

If it's going to succeed — and the $3.99 price tag for no extra pages hobbles it from the start — this has to find a unique howling point. It's a case of so far, so good, but so what?

www.marvel.com

Hellblazer #251-252
DC/Vertigo

$2.99 @, color, 32 pgs. @
Writer: Peter Milligan; Artists: Various
reviewed by **Ray Sidman** ★★★



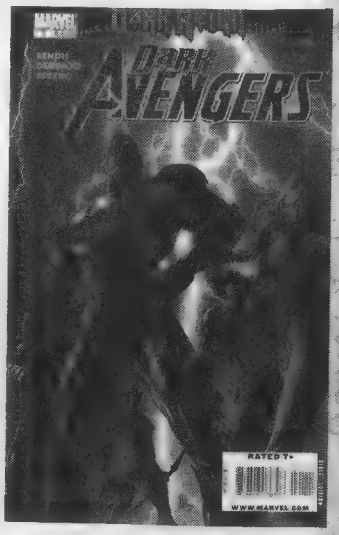
The most immediately noticeable difference to this title is the change in artist. Leonardo Manco is absent, replaced by Guiseppe Camuncoli and Stefano Landini. They do an admirable and effective job. However, their style is markedly different from Manco's, and that may turn off some readers. Their style is much more clean-cut than the series' art typically is, and this may factor into the readers' appreciation.

The storyline, "Scab," is solid John Constantine. Not surprisingly, Milligan does fine at the writing helm, and this is an enjoyable arc. It involves a soccer player who steps in when the pros go on strike — aka a "scab" — but, since this is the dark and devious world of Constantine, the title holds other meanings.

With the series having reached the impressive 250-issue mark — a good jumping-on point — no doubt this arc is intended to bring in new readers. It should accomplish that, as well as draw the praises of longtime *Hellblazer* readers.

www.dccomics.com

Dark Avengers #1
Marvel
$3.99, color, 48 pgs.
Writer: Brian Michael Bendis; Artist: Mike Deodato
reviewed by **Andrew Wahl** ★★★



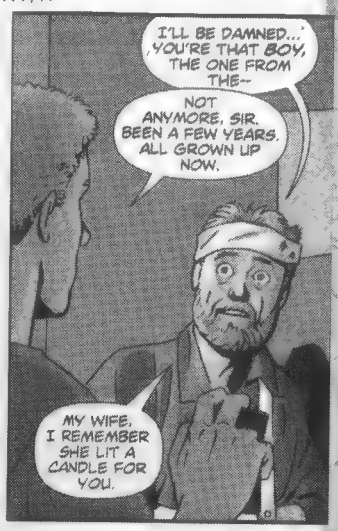
This debut issue is better than expected. Coming on the heels of writer Brian Michael Bendis' largely disappointing *Secret Invasion* event, *Dark Avengers* could have been a debacle. Especially when the series started with the notion of Norman Osborn leading The Avengers. But Bendis pulls it off. This first issue is denser than most of his recent work, returning to a dialogue-rich style filled with strong character interaction. Given his past success in marrying crime drama with super-heroes (think *Alias* and *Powers*), there's at least a hope that he's onto something cool here.

Bendis' script also gets surprisingly strong support from Mike Deodato. There's a subtlety to the character work here that's not been common in the artist's work, and his use of more panels per page makes for a richer reading experience. His storytelling choices can still be a little clunky — most noticeably, when he starts angling panels to no good effect — but, for the most part, *Dark Avengers* #1 is easy on the eyes.

Again, better than expected. This series has a chance to be good.

www.marvel.com

The Mighty #1
DC
$2.99, color, 32 pgs.
Writers: Peter Tomasi, Keith Champagne; Artist: Peter Snejbjerg
reviewed by **Brett Weiss** ★★★

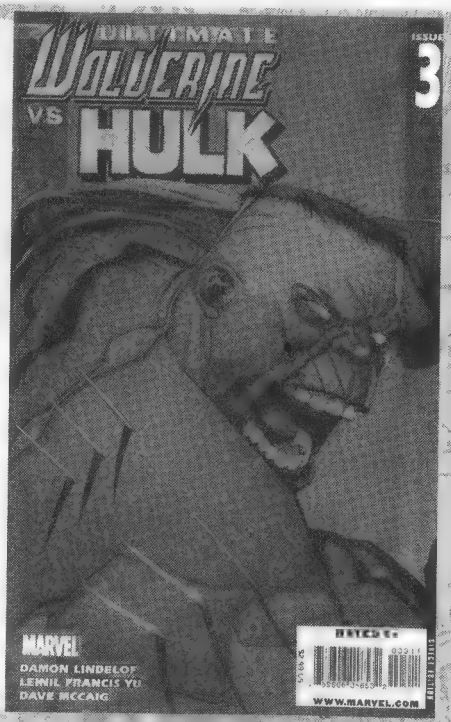


The Mighty is the ably written, ably drawn story of Alpha One, the world's only super-hero. Back in 1952, during an atomic bomb test, the former Navy seaman acquired Superman-like powers. After a tidy summation of said origin, the bulk of the action takes place during the present day, with Alpha appearing unaffected by the rigors of time. Alpha is backed by Section Omega, an independent police force that performs such tasks as tending to injured bystanders.

Alpha One's heroic deed in this issue is the stopping of a runaway train, which is quaintly retro. More modern (yet only marginally more original) is letting readers stick around after the heroics to see the unintended consequences. Unlike the drunk, foul-mouthed hero in *Hancock* (starring Will Smith), the drone-like Alpha One performs his duties with confidence and quiet resolve. The heart and soul (and potential success) of *The Mighty* appears to be in the hands of the likable Gabriel Cole, who longs to succeed in Section Omega while also maintaining a loving relationship with his ever-patient wife.

www.dccomics.com

Ultimate Wolverine vs. Hulk #3
Marvel
$2.99, color, 32 pgs.
Writer: Damon Lindelof; Artist: Leinil Francis Yu
reviewed by **Andrew Wahl** ★★



So was it worth the wait? That's really the only question readers have after waiting *more than three freaking years* for this "monthly" issue. Not: Will Wolverine recover from the shock opening of #1? Not: What has The Hulk really been up to in his Tibetan love nest? No, just: Was it worth it?

And the answer is: No, not really. The story still has nice character interaction, and the dialogue has its moments. But it's hard to get re-enthused about a series that readers can hardly remember. Or one that's no longer relevant against the backdrop of *Ultimatum*. It's that second fact that makes this issue's last page reveal particularly ho-hum.

Not all of this story's problems are a result of the delay, though. As do many other modern writers, Damon Lindelof takes Wolverine's recuperative powers to a ridiculous extreme. One of the things that used to make the character cool is now a story liability, as a chatty, ripped-in-two Wolverine disrupts any suspension of disbelief.

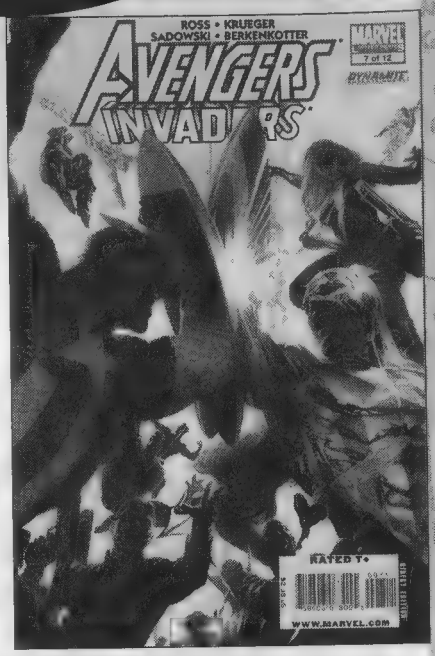
It's to be hoped this series will improve next month. And not in 2012.

www.marvel.com

Sometimes our reviewers just don't agree!
OBLIGATORY FIGHT SCENE!

Avengers/Invaders #1-8
Marvel/Dynamite Entertainment

$2.99 @, color, 32 pgs. @
Writers: Jim Krueger, Alex Ross; Artists: Steve Sadowksi, Patrick Berkenkotter
Discussed by **Jim Johnson and John Petty**



Jim Johnson: Talk about a fanboy dream come true: These two super-hero teams were among my favorites when I was a kid. But I thought this team-up would never be told after "Avengers: Disassembled" splintered Earth's Mightiest Heroes. So I was surprised to see this idea realized during such a tumultuous time in the post-"Civil War" Marvel universe, though doing so made this a better story than I'd ever dared hope for.

The Invaders, transported from the past, find a future that's *so* bleak that they suspect The Allies actually lost the war. Iron Man goes into emotional turmoil at the return of Captain America, and young Bucky and Namor come face to face with their future selves.

This isn't just a simple, benign crossover; this is a significant story that plays off such developments in the Marvel universe as Cap's recent death and the destruction of a staggering percent of the mutant population. This could have been just a gimmick, but, instead, Jim Krueger and Alex Ross have come up with a well-thought-out and meaningful event that's deserving of more attention than it's getting.

John Petty: You know, I have to agree with you for once: This *should* have been a great story. Unfortunately, what we have is an overlong, overpadded, bloated, lifeless waste of time.

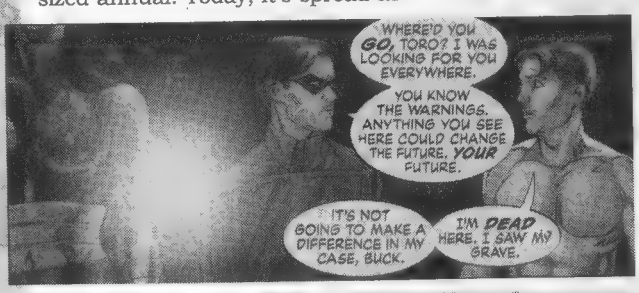
Back in the day, this story would have been contained in a single giant-sized annual. Today, it's spread as thin as the hair on your head over 12 issues, requiring an investment of nearly $50 in this dull storyline.

Who was that Human Torch impersonator who tried to lead a revolt of the S.H.I.E.L.D. Life Model Decoys? Certainly *not* the heroic character we've been reading about for seven decades. And what's with four issues of the tired old "heroes meet and, through a misunderstanding, fight each other" plotline? I thought Marvel let this kind of formulaic writing die with *Marvel Team-Up*. Worst of all, the story actually ended in #8, but somehow writer Jim Krueger found a way to tack on an additional four issues. How nice.

There's nothing new, insightful, or necessary here. If you'd just as soon light a cigar with a $50 bill, then, by all means, this sad, flaccid story is for you.

Johnson: I actually agree with one thing you said, too, but that doesn't mean we're going steady or anything. The Human Torch subplot is a contrived distraction, and the forced allegory between LMDs and concentration-camp victims borders on offensive.

But that's the story's sole misfire, and that thread looks as though it's been wrapped up. Frankly, in light of your past praise for Krueger and Ross' overblown, plodding efforts before (*Project Super Powers, Earth X*), I'm surprised at your reaction to this. Krueger's tightened up his scripting, and the slugfests here are far better than the wordfests that have crippled his previous projects. This is more than just another meaningless crossover; it's the ideologies of the Marvel universe past colliding with the present.



Petty: Blah blah blah. "Ideologies," indeed. Do you pay someone to come up with the big words, Johnson?

So you agree that the Torch subplot — virtually the entire second act of the series — is weak, yet you're still praising this overpolished coprolite? Yes, I thought such earlier efforts as *Earth X* were much stronger, because they had a solid story to tell, one that actually required the number of issues allotted. This is nothing but an extended fight scene, padded out to 12 seemingly unending issues.

If this is the new standard in writing, maybe we should cash in by publishing only one sentence per issue and stretching our reviews out *ad infinitum*. Hey, Brent ...

Editor's note: Ain't gonna happen, boys. Nice try.

www.marvel.com

Time and S.P.A.C.E.

by KAREN O'BRIEN

Turning the corner into spring can only mean one thing — S.P.A.C.E. is soon. On April 18-19, 2009, the Small Press and Alternative Comics Expo consumes (in the best possible way) the Aladdin Shrine Center in Columbus, Ohio. Programming includes an open house at The University of Ohio Cartoon Library and Museum and the debuts of so many fabulous indies your head will spin. You'll find more at *www.backporchcomics.com.*

Whether or not you were able to make the trip, here are a couple of books you'll enjoy.

***John Oxbow: Man out of Time* #1**
CV Comics
$5, b/w, 20 pgs.
Writer/Artist: Mark Rudolph
★★★

Mark Rudolph's latest mini-comic tells the story of John Oxbow, an unscrupulous criminal who makes his livelihood preying upon the misfortune of others. Little does he know that his biggest heist will be his last — he is about to atone for his life's misdeeds with a remarkable journey millions of years in the past.

Oxbow reminds me of 1970s G.I. Joe figures — the ones with the cool flocked hair — come to life, and, at first glance, his adventures in prehistory read like the best escapades of your favorite Saturday morning action shows. On closer examination, however, deep undercurrents flow through every panel and reveal the possibility of the hero in our ne'er-do-well.

Rudolph's art is expressive and lively, and his linework captures the adventure and emotion with equal attention to detail. Pick up this comic and you'll notice the level of care exercised in its creation from the screenprinted texture of the three-color cover.

Rudolph offered some insights into the title.

CBG: *What influences led you to create the character and send him so far back in time?*

Mark Rudolph: *John Oxbow: Man out of Time* and the previous *Thrills from Space* book, *Echoes from Asteroid X,* are — at their core — stories of universal human truths. They're similar to *Twilight Zone* where the fantastical backdrops were there to reinforce the theme and amp up the drama. At its heart, John Oxbow is a man who is paying for his sins. He's spent his whole life using people, so what happens when you take people out of the equation? I wanted to create a character who had to use the very thing that got him into a situation to be the tool of his redemption. Oxbow manipulated people for material gain; now he must use those powers to effect change for the better in the distant past.

CBG: *For those interested in producing a mini-comic, what recommendations do you have about pre-production and printing?*

Rudolph: I think the format a book is printed in has a great deal to do with how it is experienced. Format is an important first step for me when breaking down a story. Think about the implications that a format will have on your specific story. That's the beauty about mini-comics: You're not held to an industry standard format. Once a size is established, another important thing to think about is presentation or final printing methods. Many mini-comics are photocopied, which is totally fine, but think about what *else* you can do to set your book apart from others. *John Oxbow* has a three-color screenprinted cover, which I feel adds to the intimate reading experience more than, say, a glossy offset cover. But you don't need access to screenprinting — try different bindery techniques such as hand-stitching, or put a paper band around your book.

CBG: *What are the dimensions of your original pages, and how did you go about working with the printer to achieve a finished book?*

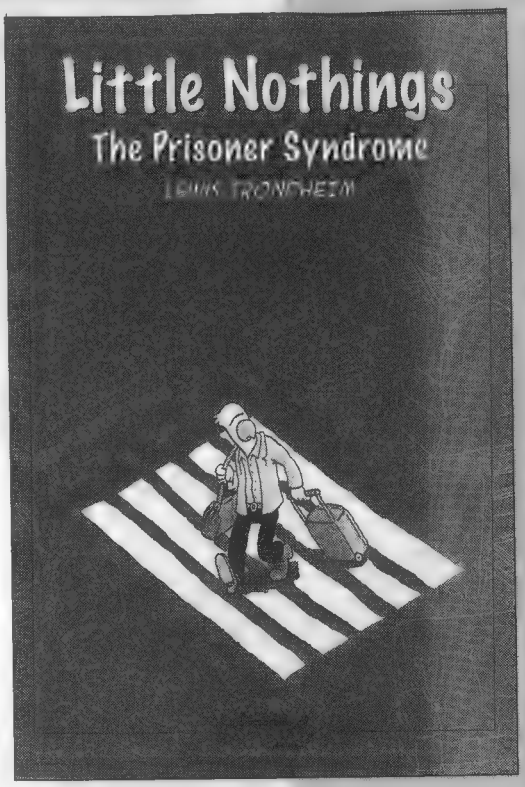
Rudolph: I'm drawing the book at 7x9 inches on Bristol, then reducing it to approximately 5.5x7.25 inches for the final printing. I did all the cover printing myself, but the guts of the book I had photocopied and cut; then I put all the books together. For the second printing of *John Oxbow*, I'm having the interior pages printed offset and I will again do the covers. If all this sounds like too much work, print-on-demand is another option. These are services where you need no minimum order and no set-up costs with close to offset results.

http://cvcomics.com

Little Nothings: The Prisoner Syndrome
NBM
$14.95, color, 128 pgs.
Writer and artist: Lewis Trondheim
★★★½

One of the great temptations when reading a collected diary strip is to read (or attempt to read) it in one long sitting, but I found great enjoyment in consuming a few of Trondheim's tales at a time and returning to the book each evening. Trondheim frees himself from the strict structures of the chronological autobiography by elaborating only on select bits and pieces from his everyday life and extensive travels. This is not a prototypical diary strip collected into one volume — this is a deliberate and delightful glimpse into life's simpler truths wherever they're found.

Subject matter varies depending on experiences. On one excursion, Trondheim learns about The Prisoner Syndrome. "It's when someone is locked up and isn't doing anything. By not doing anything, he gets more and more tired and has less and less desire to do anything. It also happens in ordinary life." When viewed through this lens, Trondheim's selections here represent his efforts always to be about the business of doing something — and that's not a bad lesson for us all.



Trondheim's art beautifully conveys his observations. The more detailed the inks, the busier the scene, and, generally, the more lost the author is in his own thoughts. He's not thinking about the bustling city he's walking through, but the details of its composition aren't lost on him, either. While the book might have been interesting enough in black-and-white, the images are elevated by Trondheim's tasteful watercolors. With its gentle humor, witty art, and quiet insights, *Little Nothings: The Prisoner Syndrome* is a refreshing re-examination of the diary-autobiography format and lovely reading.

www.nbmpublishing.com
ISBN: 978-1-56163-548-1

KAREN O'BRIEN may be reached via e-mail at: *obrien500xl@gmail.com.* Send review copies to P.O. Box 41, Dyer, IN 46311

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REVIEWS

PICK OF THE MONTH INDY

League of Extraordinary Gentlemen — Century 1: 1910

Top Shelf Productions

$7.95, color, 80 pgs., available in April

Writer: Alan Moore; Artist: Kevin O'Neill

reviewed by **Ray Sidman** ★★★★

Perhaps one day the further adventures of the *League of Extraordinary Gentlemen* will become uninteresting — but not any time soon, it appears. This first of three installments in *Century* has the same flavor and page-turning level of storytelling from Alan Moore and Kevin O'Neill as had the previous three outings.

1910 takes place in London, and Moore has again drawn on classic literary characters to fill the 80 pages. Those pages go by too fast, and it's hard to wait for the next issue. New characters, excellent derring-do, and dark doings, along with the beautifully illustrated action, make this another classic story in the making.

Don't be confused by this being listed as Volume III of *LoEG. Black Dossier*, a one-shot that one might think is V3, is apparently not considered in the counting.

If you don't have this issue already, you haven't a moment to lose. Rush out. Buy it. Now.

www.topshelfcomix.com

ISBN: 978-1-60309-000-1

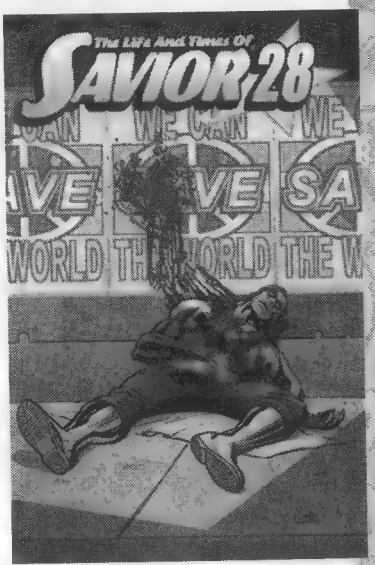
Hotwire: Requiem for the Dead #1
Radical Comics
$2.99, color, 32 pgs.
Writers: Steve Pugh, Warren Ellis; Artist: Pugh
reviewed by **Brett Weiss** ★★★½

Hotwire: Requiem for the Dead posits a fascinating future, one of rioting, ghosts, and SF gadgetry that keeps the latter at bay. A pair of police officers have beaten up a couple of immigrants, sparking civil unrest throughout the city. Complicating matters is the post-modern, yet decidedly gothic, problem of the dead hanging around terra firma, grazing off the "electromagnetic waste of a billion wirelessly connected consumables." Ceramic tombs help the newly dead stay buried, and suppressor towers keep ghosts out of good neighborhoods, but the foggy blue presence of jealous (often vengeful) spirits remains a problem.

Enter Detective Exorcist Alice Hotwire: a cute, spunky, strong-willed gal whose daring, difficult, and dangerous ways make her unpopular among her colleagues — just the way she seems to like it. While it plays in the playground established by such films as *Blade Runner* and *Poltergeist*, *Requiem for the Dead* is infused with ample Warren Ellis originality, making the story well worth following. Beautiful, painted art (picture a William Gibson-influenced Alex Ross) adds to the mystery, intrigue, and excitement.

www.radicalcomics.com

The Life and Times of Savior 28
IDW
$3.99, color, 32 pgs.
Writer: J.M. DeMatteis; Artist: Mike Cavallaro
reviewed by **Jack Abramowitz** ★★★



Just when you thought every possible permutation of the super-hero genre has been done and redone, someone comes along and makes something like *Savior 28*.

S-28 is the familiar kind of iconic super-man. Around and youthful since the good old days, he's had his ups and his downs. Now, he's down for good, at the hands of a mysterious assassin. This issue takes us through the story of Our Hero's life, as seen through the eyes of a disenchanted former sidekick.

While there is a last-page reveal, and the story does continue for another however many issues, the first issue does not leave the reader with that dissatisfied "To Be Continued" feeling. It's filling and, if it were a one-shot, it could have ended on that note. The fact that the story is ongoing merely promises more thrills ahead.

Are the typical conventions of the medium present? To be sure. But they're not clichéd. If anything, the ambiguity behind Savior 28's true identity and origin provides new spice to a favorite recipe. *Savior 28* is both familiar and fresh.

www.idwpublishing.com

Miss Don't Touch Me
NBM
$14.95, color, 96 pgs.
Writer: Hubert; Artist: Kerascoet; Translator: Joe Johnson
reviewed by **Bernard C. Cormier** ★★★

Originally published in French as *Miss pas touché, Tome 1: La Vierge du Bordel* (2006) and *Miss pas touché, Tome 2: Du sang sur les mains* (2007) by Dargaud, *Miss Don't Touch Me* collects the whole story in one English-language volume.

It's a murder mystery set in Paris during the early 20th century.

"The Butcher of the Dances" is terrorizing club-going women. He (Or she? Or them?) has been abducting ladies, only to dump their beheaded bodies days later.

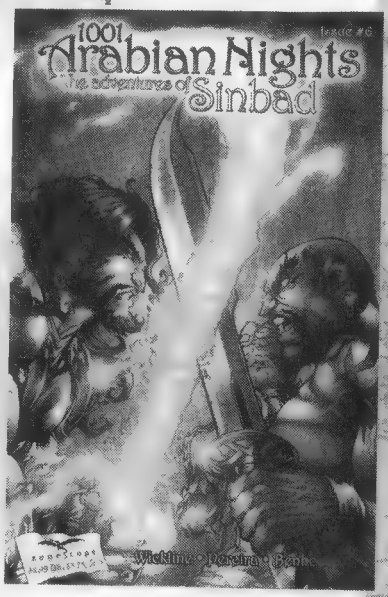
One night, our heroine Blanche discovers through a crack in her apartment wall that killers have done a dirty deed next door. Although she doesn't get a clear view of their faces, she doesn't go unnoticed. Waiting to ambush her through the same crack, they shoot Agatha, her roommate, instead. Vowing to find out who killed Agatha and caused her such grief, Blanche, a virgin, decides to work in a brothel to facilitate her information gathering. She's known as "Miss Don't Touch Me."

It's a well-made mystery with many surprises. Although it has a serious story, the book's art is drawn in a somewhat humorous way similar to Joann Sfar's work.

www.nbmpublishing.com
ISBN-10: 1-56163-544-8
ISBN-13: 978-1-56163-544-3

1001 Arabian Nights — Advs. of Sinbad #5-6
Zenescope Entertainment

$2.99 @, color, 28 pgs. @
Writer: Dan Wickline; Artists: Rod Pereira, A. Benhosse
reviewed by **Ray Sidman** ★★½



With these two issues, the six-part "Sinbad and the Eyes of Fire" concludes. It's a satisfying wrap-up to an entertaining arc.

The series is more likely to appeal to a modern audience than the classic Sinbad movies, simply because the types and levels of character interaction are more tuned to modern tastes — especially a less-hokey sense of humor. However, the book aims for a niche group, and that makes attracting a wide audience all the more difficult. That said, that audience should find what it's looking for in the high-seas fantasy adventures found in *1001 Arabian Nights*. The story's use of magic and other fantasy elements, clever quips (especially from Sinbad), and action combine well here.

Now that this storyline has concluded, readers might be better advised to look forward to a trade paperback rather than to try to pick up the prior issues. Either way, though, it's a fun and humorous adventure for the mighty sailor.

www.zenescope.com

Oishinbo à La Carte: Japanese Cuisine
Viz

$12.99, b/w (with color photos), 275 pgs.
Writer: Tetsu Kariya; Artist: Akira Hanasaki
reviewed by **Bernard C. Cormier** ★★★

Oishinbo à La Carte: Japanese Cuisine is the first volume in a new reprint series from Viz. Unlike other reprint series, it's not presenting *Oishinbo*, which began its long run in 1983, chronologically. Instead, it's collecting various stories based on themes.

As an example, the content of this volume presents a general introduction to Japanese food. The second volume will focus on drink.

The real purpose of *Oishinbo* appears to be an educational and informative one. However, instead of simply presenting the information in a dull manner, it's embedded within a serialized story using regular protagonists, villains, and supporting characters.

It's centered on the rivalry between Yamaoka Shirō, journalist and amateur chef extraordinaire, and his father, Kaibara Yuzan, a snobbish restaurant-owing bully.

Most of the chapters are structured like action manga: The villain appears and fights with the hero. In Oishinbo, they "fight" by preparing meals.

As bonus material, the book includes notes on the text, a commentary by Kariya, and, best of all (if you like fish), recipes for two dishes featured in the story: Seabream Kamishio Style and Seabream Pine-Skin Style.

www.viz.com
ISBN-13: 978-1-4215-2139-8
ISBN-10: 1-4215-2139-3

The Curious Case of Benjamin Button
Quirk Books

$15.95, sepia tones, 130 pgs.
Writer: F. Scott Fitzgerald, adapted by Nunzio DeFilippis and Christina Weir; Artist: Kevin Cornell
reviewed by **Jack Abramowitz** ★★★½

Before the movie came and went, Quirk adapted F. Scott Fitzgerald's novella into this faithful graphic novel.

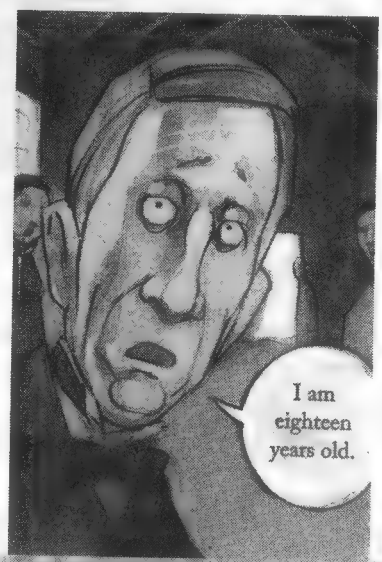
Benjamin Button is the story of a man who, for no reason ever revealed, ages backward. This is a point of no small consternation for his father (who is younger than Button), his son (who is older), and his wife (who marries an older man, only to eventually find herself married to one half her age). Button's life is one of frustration, albeit for a supremely absurd reason.

The art perfectly complements the text, in that it is straight-faced about the bittersweet tale, which is simultaneously too preposterous to credit. The work has to walk that fine line between taking itself seriously and not being serious at all. This it does admirably.

The text piece takes us behind the curtain of Fitzgerald's creative process and shares with us his bitter disappointment that this story would never be filmed. (The lesson here? Never say never!)

If a three-hour movie based on a short story seems excessive, this handy edition will surely do the trick.

www.quirkbooks.com
ISBN 978-1-59474-281-1



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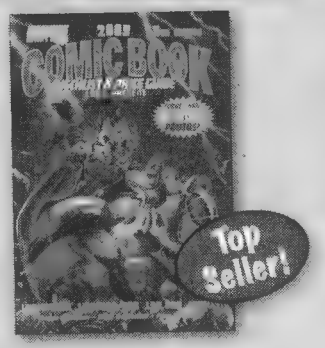

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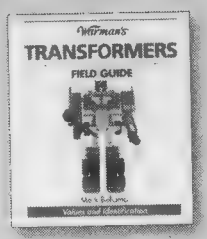

Warman's® Transformers Field Guide
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The Imaginaries
Blue Water Comics
$3.99, color, 32 pgs.
Writers: Mike S. Miller, Ben Avery; Artists: Various
reviewed by **Ray Sidman** ★★★

The Imaginaries are back, this time under the ever-expanding Blue Water umbrella. Those unfamiliar with its prior incarnation need not be concerned; there is no problem in simply picking up this issue to start with.

Don't be fooled by the premise (not saying what that is, due to spoilers): This is a well-crafted and layered story combining the good parts about childhood imagination with a complex "reality" that drives such imagination. Mike Miller and Blue Water are to be lauded for putting out this title, and readers can hope it will be around for quite a while.

The multiple art styles utilized to reflect the various elements of *The Imaginaries* are fitting and easy to appreciate: all the more reason to hope this title sticks around.

It's not a comic book that will appeal to everyone. It is, however, one both kids and adults can enjoy and should check out, especially those who like to contemplate the wonders of a child's imagination.

www.bluewaterprod.com

Yeti vs. Vampire #1
Antarctic Press
99¢, color, 32 pgs.
Writer: Miles Gunter; Artist: Kelsey Shannon
reviewed by **S.A. Bennett** ★★

An Arctic expedition discovers an outpost of an ancient civilization and, when stopped by warriors, the explorers are revealed to be foul-mouthed werewolves working for a female vampire in designer underwear. Together, they reach a hidden land full of yeti and capture one of them alive for reasons so far unknown.

No doubt intended as a follow up to Antarctic's *Ninja vs. Pirates* comic, the only trouble is that, while a ninja-pirate face-off kind of makes sense (seeing as both groups are violent repeat offenders with distinctive wardrobes), it's a lot harder putting vampires and yeti into the same room. Werewolves and yeti are both big hairy creatures, so that pairing makes a lot more sense, which may be why there are so many of them in the first issue.

The art is a little better than might be expected. However, while there are scenes of brain munching and heads getting lopped off, the most repulsive image of the issue is an upward shot of the vampire's impossibly engorged breasts.

www.antarctic-press.com

The Review Crew

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Jack has been collecting comics for 30 years and writing about them for 10.
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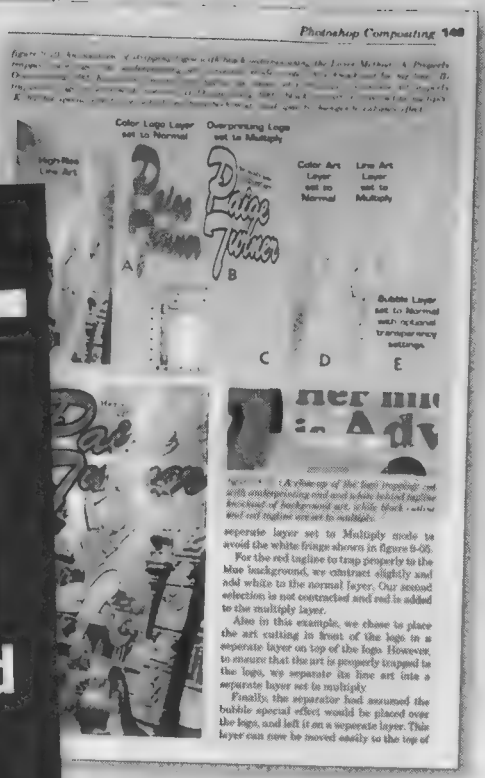

The original edition of *Digital Prepress for Comic Books* became the ultimate reference used by professionals throughout the industry. This updated edition covers:

- current software upgrades
- new sections on InDesign
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BOUND For Glory

TRADE PAPERBACK AND GRAPHIC NOVEL REVIEWS

PICK OF THE MONTH TPB

Why I Killed Peter

NBM

$18.95, color, 112 pgs.

Writer: Olivier Ka; Adaptation and art: Alfred; Translation: Joe Johnson

reviewed by **Bernard C. Cormier** ★★★★

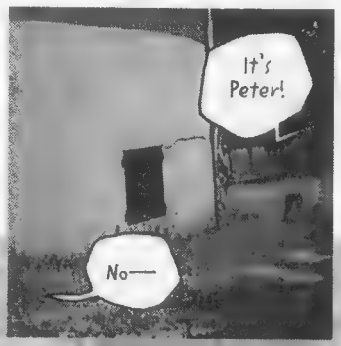
Why I Killed Peter is one of the best autobiographical graphic novels. In fact, it may actually be the best.

Originally published in French by Guy Delcourt Productions in 2006, it describes how a priest, Peter, permanently changed Ka's life by sexually abusing him when he was 12.

Beginning at the age of 7 and ending with 35, Ka divides the years of his life into chapters. Not all of the years are represented but the ones that are demonstrate the before and after related to abuse.

What's ingenious about the book is that it was produced like a good documentary film. Ka and Alfred didn't know how it would end. To help with that problem, they took a day trip to the summer camp where the abuse occurred. Naturally, they shot video and snapped photos. In a surprising twist, Peter, thought to be dead, was living there, resulting in an unexpected confrontation!

The events of the trip, along with still photos and video frames, were incorporated into the story.



Executed in a fantastic way, *Why I Killed Peter* is a testament to how traumatic events can change lives.

www.nbmpublishing.com
ISBN-10: 1-56163-543-X
ISBN-13: 978-1-56163-543-6

Watchmen: The Film Companion
Titan Books
$19.95, color, 176 pgs.
Writer: Peter Aperlo
reviewed by **Ray Sidman** ★★★½

For those who can't get enough of *Watchmen*, the *Film Companion* is an excellent and insightful log of the movie from inception to completion. It avoids the making-of trappings of generic quotes and general information, offering in their place information that comic-book fans and movie fans can enjoy immensely.

The seven parts are well-developed and placed, starting with pre-production and ending on the making of Manhattan (post-production is covered in part five). Even for those not familiar with *Watchmen*, and perhaps only in the theater for the movie itself, this book is a valuable resource on the who, what, when, where, why, and especially the how of this film.

It doesn't have the expected number of more behind-the-scenes photos. The information flows aplenty, and the book certainly contains plenty of pictures. It's just disappointing that there weren't more of the off-camera variety. Nonetheless, for $20, the paperback version of this official movie guide is well worth adding to the collections of both fans from way back when and newbies alike.

www.titanbooks.com
ISBN: 9781848560673

Avengers Premiere: Hawkeye
Marvel
$24.99, color, 184 pgs.
Writers and artists: Various
reviewed by **Kurt Anthony Krug** ★★★

With Mockingbird's resurrection in *Secret Invasion* explored in *New Avengers: Reunion*, it makes sense for Marvel to reprint how it all began. It also makes sense to undo her poorly planned death in *Avengers West Coast* #100.

Hawkeye's debut is reprinted, as are his bride's debuts as Huntress and Mockingbird, although — surprisingly — her very first appearance (as Bobbi Morse in *Astonishing Tales* #6, Jun 71) is not reprinted. After her debut as Mockingbird in *Marvel Team-Up* #95 (Jul 80), she met Hawkeye in the latter's first mini-series. The late Mark Gruenwald brought the two together in what could be called a Marvel version of DC's Green Arrow and Black Canary.

If anything, this should have been titled *Hawkeye and Mockingbird* Vol. 1, leaving room for a second volume in which their marriage was on the rocks throughout the *West Coast Avengers* ongoing series. Those stories took place more than 15 years ago and should be reprinted to give readers the full picture of their relationship.

Reprints: *Tales of Suspense* #57, *Avengers* (Vol. 1) #189, *Hawkeye* (Vol. 1) #1-4, *Marvel Super Action* #1, *Marvel Team-Up* (Vol. 1) #95.

www.marvel.com
ISBN: 0785139370

Sam's Strip
Fantagraphics
$22.99, b/w, 192 pgs.
Writer: Mort Walker; Artist: Jerry Dumas
reviewed by **Jack Abramowitz** ★★★

Comics fans may have seen samples of the early 1960s comic *Sam's Strip* featuring guest appearances by Popeye, Dagwood, Snuffy Smith, and other popular characters from the daily funnies. Here, "The Comic about Comics" is reprinted in its entirety, and it's disappointing to learn that these visits were intermittent. In between them, the strip is cute, but pedestrian.

There are enough such appearances to justify the purchase, though they are a minority. Of interest in between walk-ons by The Little King and characters from *The New Yorker* are items of then-current politics. Khrushchev and The Berlin Wall come up often, but it's especially noteworthy that President Kennedy, now sacrosanct, was fair game during his presidency.

There's lots of commentary — by the creators and by Brian Walker, Mort's son and a cartoonist in his own right. Also included is a sample of the follow-up strip, *Sam & Silo*. But the real meat is found in the pop-ins by Krazy Kat, Jiggs, and characters from Walt Disney, Charles Addams, and even Sir John Tenniel.

www.fantagraphics.com
ISBN 978-1-56097-972-2

Batman R.I.P.: The Deluxe Edition
DC

$24.99, color, 224 pgs.
Writer: Grant Morrison; Artist: Tony S. Daniel
reviewed by **Bernard C. Cormier** ★

As expected, the core comics in the center of Batman's "R.I.P." storyline have been collected in book form. Those issues are *Batman* #676-683 and the story's prologue from *DC Universe* #0

In a nutshell, "R.I.P." is about a rich group of costumed villains, known as Black Glove, deciding to break Batman/Bruce Wayne, both physically and psychologically. They do it simply because they can. For unclear reasons, they recruit The Joker to join the fun.

By the middle of the book, Wayne Manor and the Batcave are controlled by Black Glove. Meanwhile, Wayne's off the deep end, roaming around Gotham and calling himself "The Batman of Zur-En-Arrh."

Does he die? Don't believe the hype! Only a novice comic-book reader would even ponder that question in passing, because, even if Batman were to die, superheroes rarely stay dead in mainstream comics. It would be bad for business.

The story also ties into *Final Crisis*, an "event" in which he *does* "die" — sort of.

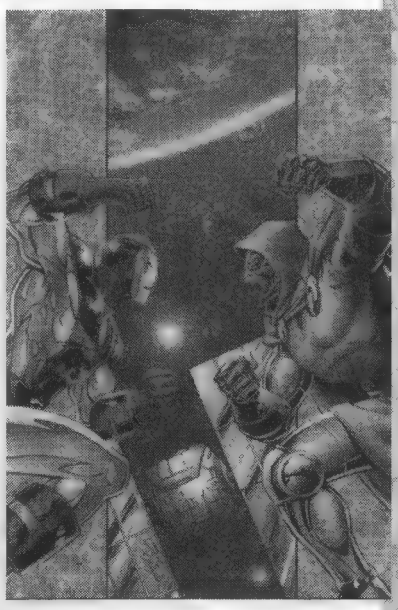
Catwoman's nine lives must have rubbed off on him over the years.

Batman R.I.P.: The Deluxe Edition also contains a selection of preliminary art.

www.dccomics.com
ISBN: 978-1-4012-2090-7

Iron Man: Legacy of Doom
Marvel

$14.99, color, 112 pgs., available mid-April
Writers: David Michelinie, Bob Layton; Artists: Ron Lim, Layton
reviewed by **Kurt Anthony Krug** ★★★½



David Michelinie and Bob Layton — the definitive *Iron Man* creative team — demonstrate that it's possible to go home again. They're best known for sending Iron Man and Doctor Doom through time, with King Arthur playing a major role. This time, it's Shellhead vs. Doom in the present. Not only is Arthur involved; so is Mephisto — and Doom is as evil and crafty as ever.

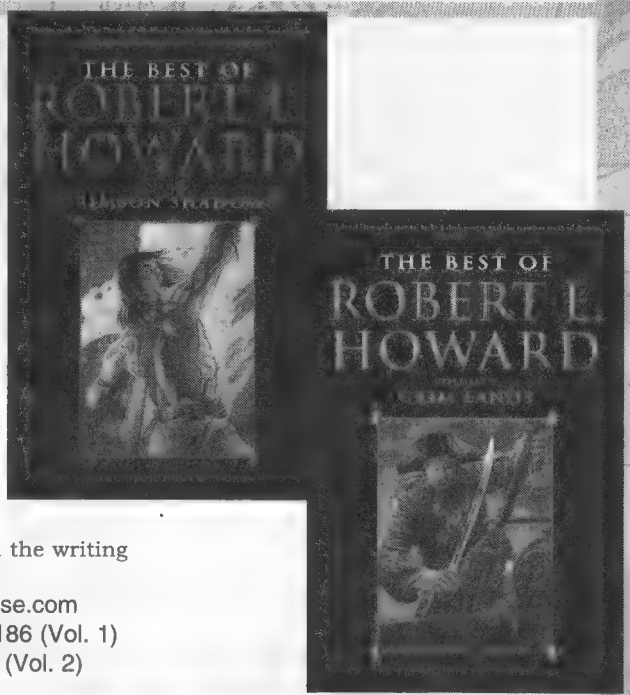
This story is a breath of fresh air compared to the way Tony Stark has recently been portrayed elsewhere. Ron Lim's dynamic pencils mesh well with Layton's stellar inks. This is classic Marvel storytelling done the old-school way — and it still works. If Marvel ever goes back to basics with Iron Man, it should get Michelinie and Layton — the two guys who put Iron Man on the map back in the 1970s and late 1980s — along with Lim for good measure.

Reprints *Iron Man: Legacy of Doom* #1-4

www.marvel.com
ISBN: 978-0785128366

The Best of Robert E. Howard Vols. 1-2
Random House

$16.95 @, 528 pgs. (Vol. 1), 518 pgs. (Vol. 2)
Writer: Robert E. Howard
reviewed by **Kurt Anthony Krug** ★★★



Robert E. Howard created many well-known characters, including Conan the Barbarian, King Kull, Bran Mak Morn, and Solomon Kane. Adventures of all these characters have been chronicled by such creators as L. Sprague de Camp, Roy Thomas, John Buscema, Kurt Busiek, Barry Windsor-Smith, and Scott Allie. Moreover, at one point, Conan and Kull played roles in the backdrop of the mainstream Marvel universe. That shows what kind of staying power these characters have.

So it's cool to see the roots of these iconic characters, as written by their creator. With Howard's visceral, in-your-face style (it seems straightforward and simple but is surprisingly complex), it's easy to see why he's inspired so many. Stephen King said it best: "Howard's writing seems so highly charged with energy that it nearly gives off sparks." That's high praise, and the writing deserves it.

www.randomhouse.com
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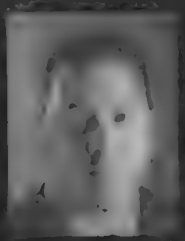

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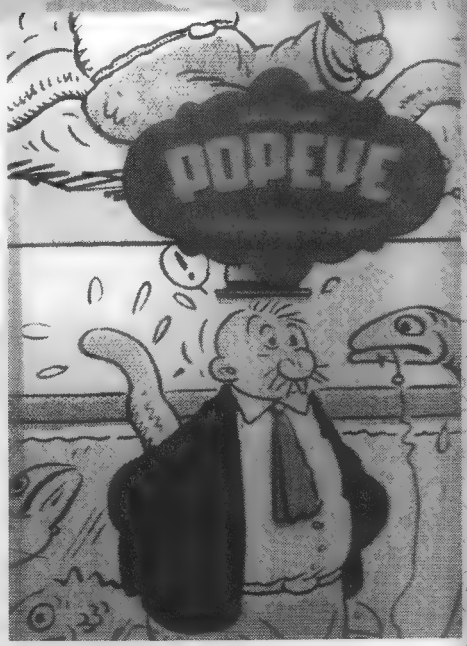
Popeye Vol. 3: Let's You and Him Fight
Fantagraphics
$29.99, color and b/w, 161 pgs.
Writer and artist: E.C. Segar
reviewed by **Bernard C. Cormier** ★★



As the third volume of Fantagraphics' reprint series of *Popeye* strips, this book covers three threads of storylines: the dailies (June 9, 1932, to December 9, 1933), the Sundays (October 9, 1932, to November 26, 1933), and a comic strip advertorial equivalent for the 1934 Chicago World's Fair. It also includes *Sappo* strips from the same dates as the Sundays.

Before we go any further, the book's major liability must be singled out. It's the long, boring introduction by Donald Phelps. That it doesn't directly relate to Volume 3 is not surprising, considering that it's actually the second half of an essay begun in the previous volume.

Not counting the introduction, the strips are as good as can be expected, considering that they were originally printed more than 75 years ago. Readers of old strips need to expect slow stories with heavy texts, and incompatibility with what's politically correct by modern standards.

Since most of the strips predate Popeye's cartoon adventures, readers have an opportunity to compare those cartoons to their source material to see how many changes Hollywood made.

www.fantagraphics.com

ISBN 978-1-56097-962-3

Roswell, Texas
Big Head Press
$12.95, b/w, 268 pgs.
Writers: L. Neil Smith, Rex F. May; Artist: Scott Bieser
reviewed by **Jack Abramowitz** ★★★

It was exciting when Big Head Press published a graphic novel of L. Neil Smith's hard-to-find alternate-universe classic *The Probability Broach*. Now, Smith, May, and Bieser are back with another alternate-universe tale, set in a world in which The Alamo went another way and Texas remained an independent nation.

When a UFO crashes in Roswell (Texas, natch!), representatives of the United States, California (another sovereign nation), Franco-Mexico, and The Third-and-a-Half Reich all compete with a squad of Rangers to reach it first. Among those involved in the mad dash are alternate-history versions of Eliot Ness, T.E. Lawrence (aka "Lawrence of Albania"), Walt Disney, Meir Kahane, and many others. There are many references one may miss, since we're never explicitly told that Marion Morrison is better known in our world as John Wayne or that our version of Karol Wojtyla went on to become Pope John Paul II. And one can't help but wonder about plucky girl reporter "Amber-Rose Bierce."

Crowded at times, *Roswell, Texas* is still loads of fun. It's A Mad, Mad, Mad, Mad Parallel World.

www.bigheadpress.com
ISBN 978-0-9743814-5-9

Watchmen Portraits
Titan Books
$50, b/w, 240 pgs.
Photographer: Clay Enos
reviewed by **Brent Frankenhoff** ★

This appears to be an attempt by Titan Books to squeeze every last dollar out of its licensing deal with Warner Bros. and the *Watchmen* film. While *Watchmen: The Film Companion* (reviewed on Page 55) and *Watching the Watchmen* (reviewed in ***CBG*** #1652) were admirable projects tied directly to the film, this oversized coffee table book is tangential at best.

The full-page black-and-white photos by Clay Enos are presented without commentary or identification, except for a gallery at the end whose images are only slightly bigger than a contact sheet.

The images are striking, showing many of the supporting cast members in full makeup and costume, but why would anyone other than their immediate family care about photos of some of the crew members? It comes across as a colossal waste of space and paper. There's no commentary or an explanation as to why the images were chosen or presented in the order in which they appear.

While diehard *Watchmen* fans may want this to complete their collections, watch for it on the remainder tables. It more than likely won't sell many copies at its list price.

www.titanbooks.com
ISBN: 9781848560697

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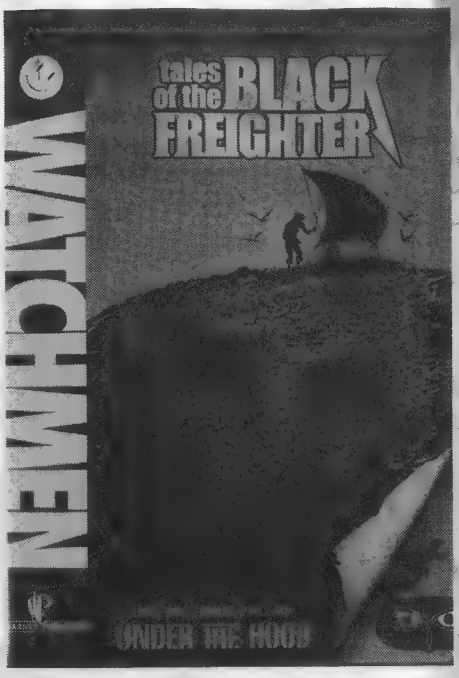
VIDEO REVIEWS

Watchmen: Tales of the Black Freighter and Under the Hood

Warner Premiere

$27.95, 26 mins. (*Black Freighter*), 38 mins. (*Under the Hood*), one disc
reviewed by **Brent Frankenhoff** ★★★½



Produced as a tie-in project to Zack Snyder's film, *Watchmen: Tales of the Black Freighter* presents the pirate story from the original comics series as an animated piece. Narrated by Gerard Butler, the story of a maddened sea captain attempting to reach his home port before pirates can invade and sack it is compelling, whether you've read it once or several times. This animated outing is even better, since there's no other action interrupting the story, making events much clearer. Its "R" rating is well deserved, since the gorier elements aren't for younger viewers.

Under the Hood is presented as a TV documentary examining the career of Hollis Mason, the first Nite Owl. While it's fun, its 38-minute running time makes parts drag. Also, why did the creative team choose to make it a 1985 "re-broadcast" of a documentary that had been shot years earlier? That seemed to be a strange creative choice, taking the viewer out of the immersive experience.

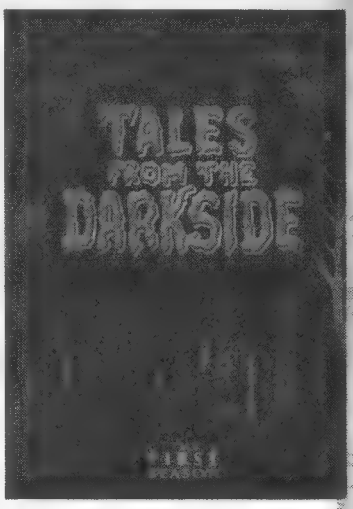
Additional extras, explaining the ties between these ancillary materials, the film, and the original comics were well-produced, and the sneak peek at the animated Green Lantern project is a bonus.

www.warnervideo.com
ISBN: 1-4198-7370-9

Tales from the Darkside: The First Season

Paramount Home Ent./CBS Home Ent.

$39.99, 533 mins., three discs, 24 episodes
reviewed by **Ray Sidman** ★★½



This cult series finally has an official DVD release, in all its cheesy and spooky glory. Don't expect to be amazed — the episodes range from good to near-unwatchable. Among the best are "Trick or Treat" (aka the pilot) and "Slippage." The worst is "A Case of the Stubborns," which is hard to sit through, despite starring Christian Slater and Brent Spiner.

Hokey dialogue and delivery and a dash of skewed logic are par for the course, though they are for the most part balanced by many spooky moments. Only the best episodes are likely to make you shiver, but even the lame ones are produced well enough that you might find yourself keeping the lights on. Regardless, this is an instant evening of horror viewing with several episodes worth rewatching.

The extras are minimal, with only a meager commentary by co-creator George Romero for "Trick or Treat." As for recognizable faces, there are many in these 24 episodes.

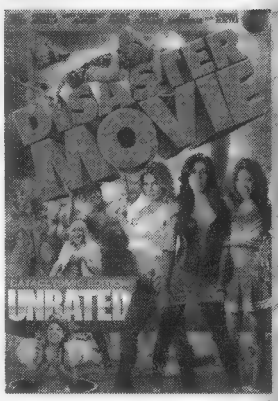
Twilight Zone is still the king of this type of TV. Nonetheless, kudos to Paramount/CBS for this latest entry in its impressive line of cult-TV DVD releases.

www.paramount.com
ISBN: 1-4157-4499-8

Disaster Movie Unrated Edition

Lionsgate

$29.95, 88 mins., one disc
reviewed by **Brent Frankenhoff** **No ★s**



While maybe not planned that way by its creators (yes, *someone* has to be responsible for this mess, even if they don't want to admit it), *Disaster Movie* is aptly named. Produced as a quickie spoof of various summer blockbusters, it's obvious, even without reading the trivia on the Internet Movie Database, that the writers did little more than view trailers for many of the movies they're mocking at here.

Yes, even the unrated version of this horrible excuse for a film isn't worth watching. If you're expecting nudity, there isn't any, even with Carmen Electra and Kim Kardashian having a catfight. There may be a few obscenities added, but I couldn't hear them over the ones I was hurling at the screen throughout the 88 minutes I wasted in order to evaluate what turned out to be a waste of time.

Even the extras on the disc don't garner the project any stars. While black comedian (and I use the term loosely) Gary Johnson wants to be known as "G-Thang," it was obvious during the cast interviews that most of them were laughing at him behind his back for that wish. Sorry, Johnson, that's your given name, you're better off sticking with it.

Even though I received this as a review copy, I feel as if I paid too much, considering the loss of time. As at least one online commentator wrote, "Please, stop these people from making another of these." This franchise is done; stick a fork in it.

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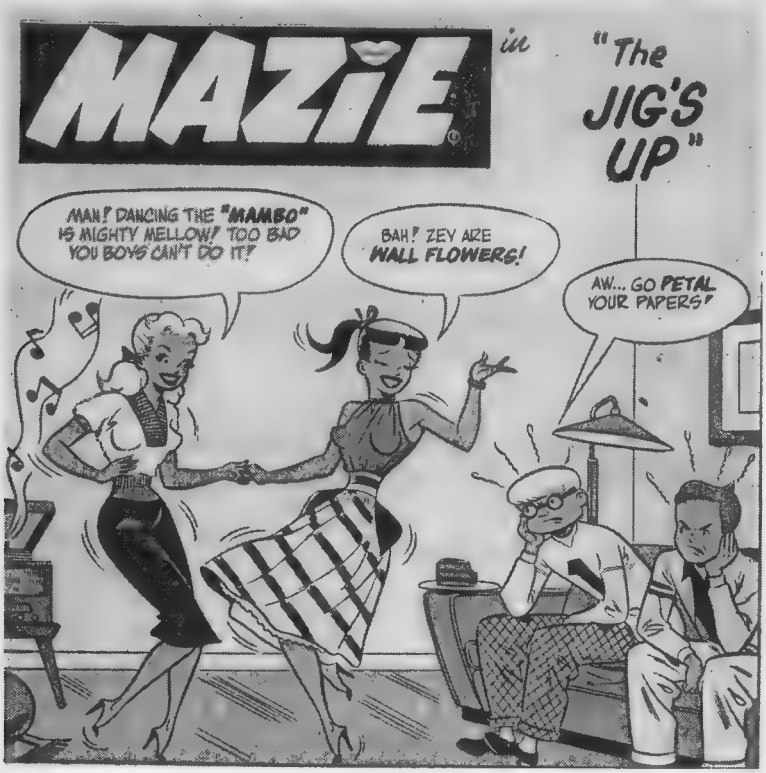
More teen queen insights

MAZIE stops being a-mazing

by **MICHELLE NOLAN**

Even though Mazie Dean the Teen-Age Queen was destined to last only through 1958 from Harvey, she still has her own niche in comics history.



Last issue, we saw how — and maybe why — Harvey picked up the rights to Mazie and her three fellow friends in 1955 from defunct Magazine Publishers, a tiny Chicago firm. Other than the rapidly expanding and fabulously well done Archie series, along with three still-steady titles from DC and Marvel's Patsy Walker franchise, teen humor was pretty much defunct in the first two years following the imposition of the Comics Code Authority with comics dated early 1955.

In fact, it wasn't until Charlton started an original series titled *Freddy* in 1958 with #12 (Jun), succeeding *My Little Margie's Boyfriends*, that any comic-book company came up with an even modestly successful teen-humor title in the late 1950s. How many of you have ever heard of *Freddy*, even though it ran through #47 in 1965? In fact, the often-bumbling "new Dell" came up with its own *Freddy* for three issues in 1963-1964!

Though Harvey continued to boom throughout the 1950s, the firm began to publish a large number of reprints, especially in its romance titles, at mid-decade. Chances are, not too many readers of *Mazie* began to notice the series became nothing but reprints with #19 (Dec 55), after a few reprints

Mazie #20

Feb 1956 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Q Tea" (Mazie) • 5 pp.

Mazie and the girls plan a tea for Mr. Gleep to get on the new principal's good side.

The boys' skullduggery to prevent the girls from getting the upper hand receives a fitting fate, because Mazie knows Mr. Gleep will be two hours late anyway.

"Sweat-er Boy" (Mazie) • 5 pp.; "Fashion Shmoe" (Mazie) • 5 pp.; "Roller Skatin" (Mortie) • 4 pp.; Untitled Mazie story • 1 pg.; Untitled Mortie story • 1 pg.; "Star Subjects from Hollywood" • 1 text pg.; "TV Tattler" • 1 text pg.

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Mazie #21

Apr 1956 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Play on Words" (Mazie) • 5 pp.

Steve can't figure out why Mazie stood him up until he discovers she's in a play.

The finish of this one is anything but obvious, making it one of the wittiest Mazie stories.

"Watt's S'matter, Baby" (Mazie) • 5 pp.

"Young Love" (Stevie) • 4 pp.

"Never Say Dive" (Mazie) • 4 pp.

"Fad Mad" (Mazie) • 4 pp.

"Star Subjects from Hollywood" • 1 text pg.

No CGC copies

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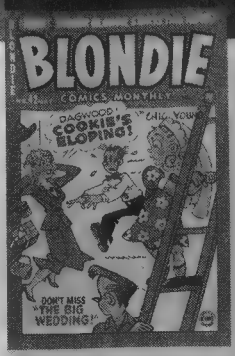
appeared in #17-18. Harvey bannered "new teenage adventures with Stevie and Flat-Top" (poor Mortie was a 1950s version of a geek) on the covers of #19 through #22, but such was not the case. The stories were *all* reprints, though it's doubtful anyone noticed, especially since all the covers were original.

There was a five-month gap between #21 (Apr 56) and #22 (Sep 56) before Mazie seemed to disappear forever. In retrospect, however, that wasn't unusual, since Harvey may have been struggling a bit with its identity in 1956. The firm published 171 issues that year. (And I offer thanks to Dan Stevenson and his amazing database, not to mention finding *Mazie* #21 for me to complete my series.) Eight monthly titles — *Blondie, Casper, Dagwood, Dick Tracy, Felix,* and *Sad Sack,* plus two romance comics — accounted for more than half of Harvey's issues. There were also 11 solid bi-monthly titles, including the switch of *Baby Huey* from #22 (formerly *Paramount Animated Comics* but *Baby Huey* by the last issue) to #1 (Sep 56).

Mazie, though, was part of a significant Harvey shakeout that didn't end until 1959, by which time the company was sticking strictly to its successes and stopped experimenting. In addition to *Mazie,* other Harvey titles with big gaps in 1956 were *Black Cat Mystery, Warfront,* and *Western Tales,* all of which ran two issues (with the second *Black Cat* entitled *Mystic* instead of *Mystery*).

When Harvey restarted *Mazie* a year later with #23 (Sep 57), it was part of an experiment that at the same time produced the first issues of *Alarming Tales,* a new *Black Cat Mystic, Felix's Nephews Inky and Dinky, Harvey Hits, Hot Stuff, Man in Black, Sad Sack and the Sarge,* and a new *Warfront.* Two titles, *Hot Stuff* and *Sad Sack and the Sarge,* clicked big-time, as did the *Showcase*-style *Harvey Hits,* but the other experiments all failed in 1958, including, alas, *Mazie.* The Sputnik-inspired *Race for the Moon* also expired after three 1958 issues.

I remember being disappointed and puzzled by *Mazie*'s disappearance at the time. But, looking back, it wasn't surprising, given the problems teen humor was having industry-wide in 1958 outside the fabulously successful Archie series. It was impressive that Marvel chose three Patsy Walker franchise titles to survive among the 16 bi-monthly titles remaining following the firm's 1957 implosion (in which about five dozen titles died). DC dropped *Buzzy* and *Leave It to Binky* following one 1958 issue apiece, and *A Date with Judy* was to disappear forever in 1960. Even the original run of the Archie series alternate-universe teen, *Wilbur,* ended with #87 (Nov 59).



Harvey's output included *Blondie* (top) and *Paramount Animated Comics* (bottom).

Mazie #22 — Sep 1956 — ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Beaches and Scream" (Mazie) • 5 pp.

Mortie takes on a bully and doesn't know his own strength.

Mazie has only a cameo role, but Mortie steals the show anyway, then faints.

"Slave Knave" (Stevie) • 5 pp.; "Well Oil Reet" (Mortie) • 5 pp.; "Static in the Attic" (Mortie) • 4 pp.; "Time to Change" (Mazie) • 5 pp.; "Star Subjects from Hollywood and TV" • 1 text pg.; Mazie's Record Album • 1 text pg.

No CGC copies

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Mazie and Her Boyfriends #23 — Sep 1957 — ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"It's a Shoe Thing" (Stevie) • 6 pp.

Mortie discovers Flat-Top's plot to slow Stevie in a track meet — and switches shoes.

The finish is obvious, but you still love to see Flat-Top unable to get the lead out.

"Guest of the West" (Stevie) • 5 pp.

"Who Nose" (Stevie) • 5 pp.

"Hustle Muscle" (Mortie) • 5 pp.

Untitled Mazie story • 1 pg.

No CGC copies

Then 10c NOW $7

Mazie and Her Boyfriends #24 — Nov 1957 — ★★★½

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Oh, Brother" (Mazie) • 5 pp.

Stevie finds a way to keep Mazie's pesky kid brother literally tied up in a game of cowboys and Indians.

This funny story has a great line: "Don't count your records until they're scratched!"

"Clothes Shmoes" (Stevie) • 5 pp.; "Sale Silly" (Mazie) • 5 pp.; "Fooler Dueler" (Flat-Top) • 4 pp.; "Club Women" (Stevie) • 5 pp.; "Mazie Hi-Fi" • 1 text pg.; "Star Subjects from Movieland" • 1 text pg.

No CGC copies

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Mazie and Her Boyfriends #25 — Jan 1958 — ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Culture Vulture" (Mazie) • 4 pp.

The boys challenge Mazie's new fellow, Pierre LaRue, to run in a track meet.

This one is full of good lines. For example, when Pierre tells Mazie they're listening to Beethoven's fifth symphony, she tells him it's her first.

"Boob-Sledding" (Flat-Top) • 4 pp.; "Sorority Dance" (Winnie the Waitress) • 2 pp.; "Super Snoorer" (Stevie) • 5 pp.; "TV or Not TV" (Mazie) • 4 pp.; "Star Subjects from Movieland" • 1 text pg.; "Cartoons and Jokes" • 1 text pg.; "Hi-School Hi-Fi" • 1 text pg.; "The Race" • 1 text pg.

Best CGC copy: 9.4

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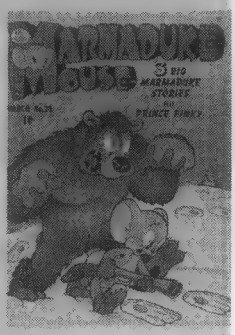

In fact, so weak was the teen-humor market, DC declined to continue Quality's run of *Candy* after the change of ownership at the end of 1956. *Candy*, perhaps the wackiest of the 1950s teen humor titles, ran 64 issues over a decade, but DC apparently felt it already had enough teen titles, albeit only three, going into 1957. (Don't forget, *Marmaduke Mouse* also vanished after 65 Quality issues.) In addition, at the time Harvey first experimented with *Mazie* in 1955, tiny ACG dropped both *Cookie* and *The Kilroys*.

Mazie's final fling lasted six issues, through #28 (Aug 58), and they were all reprints except for the covers, which were as clever as ever with great puns. *Harvey Hits* #5 (Jan 58), a Stevie issue and the only time the Mazie gang appeared in *Harvey Hits*, was also reprints. For those 1957-58 issues, Harvey came up with a new title, *Mazie and Her Boyfriends*, so the firm would have no trouble pulling out reprints without changing logos from the long-gone and short-lived *Stevie, Flat-Top,* and *Mortie* titles. Harvey also pulled the cute trick of changing the dot in Mazie's logo to lipstick-adorned lips. (Mazie, though, was definitely no pig!)

Harvey apparently resumed *Mazie* in earnest, notwithstanding the all-reprint policy, but the firm's 1958 shakeout was too much. Harvey also shut down its final five romance comics that year. (Though later there was a brief — 1962-1963 — revival of *First Love*.) In fact, Harvey went from publishing 191 issues in 1958 to only 153 in 1959, which was the firm's low-water mark until dropping to 133 in 1982, just before Harvey temporarily abandoned comics. Of those 191 issues, no fewer than 42 represented such titles as *Mazie and Her Boyfriends*, which disappeared in 1958. It was really a tough year for Harvey; even the eight monthly titles skipped an issue.

Mazie #19-28 are still worth collecting, even for collectors who own the earlier issues, since the covers were all original — and some of the funniest on the stands.

I especially like the swimming-pool cover on #21 (Apr 56), in which Flat-Top emerges from the water and Mazie says, "Look Stevie — our handsome swimmer is dripping!" and Stevie responds, "You mean our handsome drip is swimming!" *Mazie* #20 (Feb 56) is also clever, showing Flat-Top carrying a record player, as Stevie tells Mazie, "It's the only way he can carry a tune!"

The covers seem to have been drawn by a different illustrator, but that might be expected, considering that the reprints were mostly drawn by the original artist. I've never been able to learn who that artist was, since he or she had a far different style from the work of Dave Ganz in the seven digests.

Mazie and Her Boyfriends #26 Mar 1958 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"The Jig's Up" (Mazie) • 5 pp.

The boys take Latin dance lessons to get in good with Mazie and the girls.

Alas, Mazie is faster on her feet: the carumba is now in style and the mambo is out.

"Big Nuts from Little Acorns Grow" (Mortie) • 4 pp.; "The Last Straw" (Mazie) • 5 pp.; "Hoop-La" (Stevie) • 5 pp.; Untitled Flat-Top story • 1 pg.; "The Harrier" • 1 text pg.; "Hollywood's Star Subjects" • 1 text pg.; "Hi-School Hi-Fi" • 1 text pg.; "Stevie's Favorite Jokes" • 1 text pg.

No CGC copies

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Mazie and Her Boyfriends #27 May 1958 ★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Sno' Foolin' " (Mazie) • 4pp.

Flat-Top talks Stevie and Mortie into faking that they're snow sculptures.

This silly story turns out to be a snow job on the reader.

"Drop Dad" (Mazie) • 4 pp.; "Gone Goon" (Flat-Top) • 4 pp.; "W'ice Cracker" (Stevie) • 4 pp.; "Vote Goat" (Flat-Top) • 5 pp.; "Hi-School Hi-Fi" • 1 text pg.; "Movies, Radio, and TV" • 1 text pg.

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Mazie and Her Boyfriends #28 Aug 1958 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Switch Is Which?" (Mazie) • 5 pp.

Mortie mistakes a prop-room list for the school play for what he needs on a scavenger hunt.

Anyone who has ever gone on a scavenger hunt would appreciate the girls' frustration; it's hard work!

"Dollar$ and Sense" (Mortie) • 6 pp.

"Parrot-ise" (Stevie) • 5 pp.

"Scents and Nonsense" (Mortie) • 6 pp.

"Hi-School Hi-Fi" • 1 text pg.

"Mazie's Favorite Jokes" • 1 text pg.

No CGC copies

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Harvey Hits #5 Jan 1958 ★★★

Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Polite Plight" (Stevie) • 4 pp.

When the girls tell the boys they need more etiquette, brainy Mortie digs up a book complete with what the well-dressed gentleman will wear.

This is unpredictable — the book was printed in 1880 and Mortie gets bonked with it.

"Static in the Attic" (Mazie) • 5 pp.; Untitled Winnie the Waitress story • 2 pp.; "Smash Hit" (Flat-Top) • 4 pp.; "Mis-Fortune Teller" (Stevie) • 5 pp.; "Hi-School Hi-Fi" • 1 text pg.; "Star Subjects from Movieland" • 1 text pg.; "Joke Parade" • 1 text pg.

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MegaCon: Orlando's best-kept secret attraction

Just another comics show?

by **WILLIAM INSIGNARES**

This year's MegaCon took place Feb. 27-March 1 and to say that MegaCon is just another comics show might get you anything from a fake stab with a plastic light saber to life banishment to the Phantom Zone, depending on who hears you and how great your imagination is. It was a clash of worlds and clash of foam swords, as thousands and thousands of fans made it their main mission to meet, greet, and try to eat through their masks and helmets, as they fumbled with replica battle gear, stilts, three-foot tall hats, and 10-inch heels. Where else were you going to see Professor Zoom walking side by side with Flash, as they passed SpongeBob SquarePants arguing with Powdered Toast Man? But that's just the first dozen people I saw upon entering.

Not enough zaniness for you? How about Klingons and Stormtroopers in the same vicinity without bloodshed? Or fans of *Escaflowne*, *Final Fantasy*, and *Metal Gear Solid* in the same room without a body count?

The failing economy seemed to have no hold on this event, and MegaCon organizer Beth Widera said, "The attendance was up from last year. We were amazed. Because of the economy, we expected the attendance to drop some. I understand that the New York show was also very busy. I guess people still want to enjoy themselves."

If you want to be wildly entertained for about half of what it costs to go to most of the other attractions in Orlando, then spend your money and time wisely and get ready to be astounded, amused, and entertained!

MegaCon has evolved from being primarily a comics convention, but there were comic books. In fact there were thousands of them for sale, from all-ages issues to Golden, Silver, Modern, and new releases.

Vendors and entertainment. MegaCon has a wide range of dealers, exhibitors, and panels.

At the front entrance to the dealer's room, if you were looking for Comic Central, one of Orlando's largest comics stores, you would find its booth near Corsets by Casta Diva, Cartoon Passion, Top Swords, and Newgrounds.com.

Lego fans could enjoy the Lego Model showcase, while videogame fans had their own gaming area.

Wonderfully detailed and "working" robot models, including R2-D2 and C-3PO, were on display, courtesy of Sci-Fi Robot Invasion.

The paranormal was represented by the Central Oklahoma Ghostbusters, and there was even a panel on Ghost Photography.

There were also at least two costume contests, and the entries were a sight to behold.

The show also featured its fifth annual MegaCon Indie Film Festival, with Brian Pulido presenting a preview of his new movie *The Graves* that had horror fans on the edge of their seats.

Other panels included: Sunday Conversation with Dan DiDio, Arne Starr's Trailer Park, Troma Presents, How to Pitch a Comic, Turn Your Idea into a TV Show, and Talk to The Girls of Horror. Some of the panels and exhibitions went on until after show hours, including two after-hours parties that lasted until 2 a.m. at nearby hotels. One was provided by The Real Tampa Bay Ghostbusters and the other by the Wolf Pack Elite.

Guests and creators. The guest of honor this year was George Pérez, who celebrated his 35 years in the industry with a smile, when faced with long lines of devoted fans. He donated to The Hero Initiative proceeds from his works.

Other dozens of creators at the show included Tony Bedard, Brian Pulido, Chris Claremont, Frank Cho, Darwyn Cooke, Dick Giordano, Arthur Suydam, Dan Jurgens, Adam Hughes, Humberto Ramos, William Stout, and Mark Waid.

The show's many media guests included *Battlestar Galactica*'s Tricia Helfer and James Callis as well as old-school *Galactica* star Dirk Benedict. Wrestling fans would have recognized Al Snow, while horror-movie buffs could meet Lloyd Kaufman of Troma Entertainment and Darcy Demoss of *Friday the 13th Parts VI* and *VII* and *Return to Horror High*.

Variants and exclusives. MegaCon comics exclusives included:

***Anna Mercury* #5.** Limited to 1,500 copies, the show price was $5.

***Thor* #600.** This was basically the Patrick Zircher cover for the original edition of *Thor* #600, but with a logo for local comics store Coliseum of Comics, and was a shared exclusive with MegaCon.

***Lady Death Dragon Wars* 1:15 Edition.** This variant was limited to 15 copies in celebration of the 15th anniversary of Lady Death and was priced at $99.95.

***Lady Death Moments* #1.** This exclusive featured a cover with jewel enhancements. It was limited to 169 signed and numbered copies and priced at $15.

***Lady Death Dragon Wars* #1.** This seemed to be the gem of the show, featuring the first Lady Death cover by George Pérez. It was limited to 200 copies and was priced at $20.

What's ahead for MegaCon? One of the biggest announcements during MegaCon weekend was that another MegaCon show has been added for 2009. "We have been getting requests from many of the fans for years and have finally decided to give it a shot," Widera said.

The event will take place in Orlando Aug. 22 and 23 in a smaller venue. Two conventions are also planned for 2010, with the winter show scheduled for March 12-14. More information and directions are available at *www.MegaConvention.com*.

Comics specialist **WILLIAM INSIGNARES** owns 4 stores in Tampa, Fla., and *DemolitionComics.com*, which he bills as "The world's first multi-lingual international comics super-store." He can be contacted at (813) 832-2692 or *info@demolitioncomics.com*.

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By Alan Light

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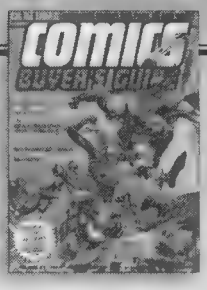

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Adventure Comics #0
DC

$1, color, 32 pgs.
Writers: Otto Binder, Geoff Johns; Artists: Al Plastino, Francis Manapul
reviewed by **Andrew Wahl**
★★★

Though it has been reprinted several times, you can never go wrong with *Adventure Comics* #247's introduction of The Legion of Super-Heroes. While obviously dated, this tale from 1958 holds up well. Though some details have changed — *e.g.*, Cosmic Boy didn't get "magnetic eyes" from a "special serum" — it's surprising how fully formed The Legion feel for their first time out. Several fixtures of Legion lore are already in place, from the time bubble to their upside-down-rocket clubhouse. Even Brainiac 5 has been retconned into this story, thanks to creative coloring tweaks. (According to The Legion Omnicom website, an earlier reprint of this story in *Superman Annual* #6 had the same background character colored to be Colossal Boy!) Good fun.

The backup story — an "Origins & Omens" preview of the upcoming return of *Adventure Comics* — isn't nearly as strong. The story, featuring Lex Luthor and Brainiac, has no clear ties to The Legion and just sort of sits there, disconnected. The art by former Legion artist Francis Manapul is nice, though, with a distinctive ink-wash style.

www.dccomics.com

RetroView
FREEDOM FIGHTERS

Reviewed by Brent Frankenhoff

After more than 20 years in limbo, several of Quality Comics' super-heroes (Uncle Sam, The Black Condor, The Human Bomb, The Ray, Dollman, and Phantom Lady) received a new lease on editorial life in the mid-1970s with the bimonthly series *The Freedom Fighters*.

Unfortunately, a combination of that glacially slow publication schedule and the DC Explosion/Implosion doomed the series to run only 15 issues. However, stay tuned, as there's a special treat at the end of these *Retroviews*.

Freedom Fighters ™ DC.

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Action Comics DC, 1938	
0	3
1	330000
➥1st Superman	
1/Ashcan	20000
2	29250
3	19000
4-5	10600
6	15400
7	15500
8-9	6650
10	8200
11-12	4150
13	6175
14	3825
15	6175
16	3125
17	4350
18	3825
19	4050
20	3825
21-22	2600
23	7300
➥1st Luthor	
24-25	2475
26	2060
27-30	1700
31-32	2600
33	7300
➥1st Mr. America	
34-35	2475
36	2060
37-40	1700
41	1050
42	2600
➥1st Vigilante	
43-46	980
47	1300
➥1st Luthor cover	
48-52	980
53	850
54-60	710
61-63	630
64	750
65-70	630
71-99	580
100	600
101	1200
➥A-Bomb cover	
102-126	525
127	600
128-150	525
151-157	480
158	750
➥Superman origin	
159-161	450
162	500
163-180	385
181-201	340
202-220	290
221-240	240
241	250
242	1200
➥1st Brainiac	
243-251	185
252	1200
➥1st Supergirl	
253	425
254	325
255	225
256-261	100
262	90
263	100
264-266	80
267	650
➥1st Colossal Boy	
268-270	80
271-275	65
276	125
➥Legion app.	
277-284	60
285	100
➥Legion app.	
286-294	60
295	90
296	65
297	90
298-299	60
300-316	50
317-324	40
325	50
326-333	40
334	60
335-338	40
339	70
340-346	40
347	50
348-362	40
363-373	30
374-387	20
388	25
389-399	20
400	40
401-406	17
407	15
408	20
409	15
410-411	13
412-415	12
416-418	11
419	14
420-422	11
423-424	10
425	19
426	10
427-436	8
437	29
➥Giant-size issue	
438-439	8
440	25
➥1st Grell Green Arrow	
441	12
442	8
443	26
➥Giant-size issue	
444-454	7
455-465	6
466	7
467-484	5
485	8
486-503	5
504-544	4
545-566	3
567-597	2
598	15
➥1st Checkmate	
599	2
600	5
601-659	2
660	3
661	2
662	4
663-682	2
683-684	3
685-687	2
687/CS	3
688-695	2
695/Variant	3
696-699	2
700	3
700/Platinum	5
701-769	2
770	4
771-774	2
775	5
775/2nd	4
776-799	2
800	4
801-810	2
811	5
812	8
812/2nd	2
813	4
814-817	3
818	4
819-825	3
826	5
➥Inf. Crisis tie	
827-828	3
829	6
829/Variant	3
830	4
831-843	3
844	6
845	5
846-849	3
850	4
851-857	3
858	6
859-861	3
862	0
1000000	1
Ann 1	4
Ann 2-6	3
Ann 7	4
Ann 8	3
Ann 9	4
Adventure Comics DC, 1938	
32	2800
33-35	1450
36-39	1275
40	36000
➥1st Sandman	
41	4700
42	5500
43	3200
44	5500
45	2800
46-47	4200
48	22000
➥1st Hourman	
49-50	1950
51	2630
➥Sandman cover	
52	1600
➥1st Kirk Manhunter	
53-59	1450
60	2500
61	10750
➥1st Starman	
62-65	1300
66	1800
67-68	1300
69	1650
70-71	1275
72	13200
➥1st Kirby Sandman	
73	11500
➥1st Kirby Manhunter	
74-80	1500
81-91	925
92-99	700
100	800
101-102	700
103	2400
➥Super-heroes start	
104	850
105-110	525
111-120	450
121-126	390
127	450
128	400
129-130	375
131-149	340
150-151	425
152	310
153	425
154	310
155	425
156	310
157	425
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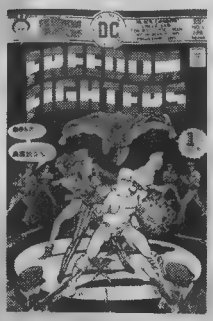
161	425
162	310
163	425
164-169	310
170-180	255
181-199	235
200	350
201-209	260
210	2400
➥1st Krypto	
211-220	200
221-246	170
247	4400
➥1st Legion	
248-255	130
256	525
257-259	125
260	500
➥Aquaman origin	
261-266	80
267	740
➥2nd Legion	
268	80
269	225
➥1st Aqualad	
270	80
271	225
➥Lex Luthor origin	
272-274	65
275	145
276-280	65
281	60
282	95
283	100
284	60
285-286	110
287-289	60
290	100
291-292	45
293	100
294	90
➥1st Mon-El Legion	
295-298	45
299	55
300	200
➥Legion	
301	70
302-305	55
306-323	45
324-339	40
340	45
341-345	40
346	60
347-350	40
➥1st White Witch	
351-352	50
353-355	35
356	30
357	60
358-366	30
367-372	25
373	22
374	30
375-377	22
378	45
379-380	22
381	60
➥Supergirl starts	
382-389	22
390	30
391-400	22
401-402	21
403	50
404-415	20
416	18
417-427	13
428	28
➥1st Black Orchid	
429-430	15
431	28
➥Aparo Spectre	
432-433	15
434-435	12
436-441	10
442-447	6
448-458	5
459-460	4
461	6
462	7
463-479	4
480-503	3
Adventures of Superman DC, 1987	
0-424	3
425	4
426	3
427-462	2
463	3
464-465	2
466	3
467-479	2
480	3
481-495	2
496-498	3
499	5
500	3
500/CS	4
500/Silver	10
501-505	2
505/Variant	3
506-549	2
550	4
551-599	2
600	4
601-623	2
624	5
625	4
625/2nd	3
626	2
627-635	3
636	5
➥Identity Crisis tie	
637	4
638	3
639	5
640-641	4
642	6
643	12
644-648	3
649	10
➥Numbering moves to *Superman* (2nd series)	
1000000	2
Ann 1	4
Ann 2-6	3
Ann 7-9	4
Alarming Tales HARVEY, 1957	
1	110
2	65
3-4	50
5-6	40
Albedo THOUGHTS & IMAGES, 1984	
0	8
0/A	30
0/B	15

PRICE GUIDE KEY: OTHER GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6 (83%)** of the unslabbed NM price above
Very Fine (VF) is **2/3 (67%)** of NM
Fine (F) is **1/3 (33%)** of NM
Very Good (VG) is **1/5 (20%)** of NM
Good (G) is **1/8 (12.5%)** of NM

RETROVIEW

Freedom Fighters #1 ★★★½



DC
Apr 76 • 18 pp.
Writers: Martin Pasko
Gerry Conway
Pencils and Inks: Ric Estrada, Mike Royer
Cover: Ernie Chan

"The Freedom Fighters"

Uncle Sam, The Ray, The Human Bomb, Dollman, Black Condor, and Phantom Lady arrive on Earth-1 from Earth-X.

Martin Pasko and Gerry Conway jump right into the action with The Freedom Fighters attempting to foil a power plant break-in upon their first appearance on Earth-1.

Along the way, readers who missed *Justice League of America* #107-108 are quickly brought up to speed on where this new group of heroes came from, and all readers learn how the team came to Earth-1. Now all that's needed are origins of these former Quality heroes and an explanation of how they stayed young.

Then 25¢ NOW $12

	UNSLABBED Near Mint
1	14
1/A	10
2	250
➥1st Usagi Yojimbo	
3	10
4-5	4
6-8	3
9-14	2

All-American Comics
DC, 1939

1	5700
2	2000
3	1400
4-5	1250
6-7	980
8	1800
9-10	950
11	1025
12-15	950
16	72000
➥1st Green Lantern	
17	15600
18	8800
19	13800
➥1st Atom	
20	4850
21-23	2000
24	2200
➥1st Mid-Nite, Sargon	
25	8300
➥Dr. Mid-Nite origin	
26	3000
➥Sargon origin	
27	3500
28-30	1250
31-40	1040
41-50	785
51-60	675
61	4400
➥1st Solomon Grundy	
62-70	600
71-88	550
89	1200
➥1st Harlequin	
90	775
91-99	525
100	850
101	1000
102	1650

All-Flash
DC, 1941

1	12500
➥Flash origin	
2	2400
3-4	1600
5-10	1100
11-15	850
16-20	800
21-32	625

All New Collectors' Edition
DC, 1977

C-53	26
➥Rudolph	
C-54	12
➥Supes v. WWoman	
C-55	15
C-56	40
➥Superman vs. Ali	
C-58	12
➥Supes vs. Shazam	
C-60	20
➥Rudolph's Summer	
C-62	12
➥Superman movie	

All Star Batman and Robin Boy Wonder
DC, 2005

1/Both	5
1/Special	4
1/RRP	150
2/Both	4
3-8	3

All-Star Comics
DC, 1940

1	10000
2	3500
3	25000
➥1st JSA	
4	3000
5	2800
➥1st Hawkgirl	
6-7	1800
8	16000
➥1st Wonder Woman	
9-11	1600
12-15	1400
16-25	1200
26-32	900
33	1800
➥Grundy appearance	
34-35	900
36	1300
➥Batmn, Supes app.	
37	900
38	975
➥Black Canary starts	
39-49	900
50	975
➥Frazetta art	
51-56	900
57	1200
➥25-year hiatus starts	
58	12
➥1st Power Girl	
59-61	6
62	8
63	6
64-65	7
66	8
67-68	6
69	10
70-73	6
74	8

All-Star Squadron
DC, 1981

1	4
2-10	2
11-46	1
47	3
48-67	1
Ann 1	2
Ann 2-Ann 3	1

All-Star Superman
DC, 2006

1-9	3

All-Star Western
DC, 1970

1	30
2-3	15
4-5	14
6-9	9
10	260
➥1st Jonah Hex	
11	75

All-Winners Comics
TIMELY, 1941

1	16000
➥Cap America starts	
2	4800
3	2850
4	2800
5-6	2100
7-10	1800
11-18	1275
19	3350
➥All-Winner Squad organized	
21	3500
➥Scarce	

All-Winners Comics
TIMELY, 1948

1	1800

Alpha Flight
MARVEL, 1983

1	5
➥1st Marrina, Puck	
2-10	4
11-19	3
20-24	2
25-27	1
28	3
29-32	2
33	6
➥Wolverine appears	
34	3
35-45	2
46	3
47	4
➥1st Jim Lee at Marvel	
48-53	2
54	3
55-56	2
57-74	1
75-105	2
106	3
➥Northstar outed	
107-130	2
Ann 1	4
Ann 2	1
Special 1	3

Amazing Adult Fantasy
MARVEL, 1961

7	600
8	475
9-13	425
14	525

Amazing Adventures
MARVEL, 1970

1	30
2-3	20
4-5	14
6	20
7	14
8	22
9-10	20
11	150
➥1st blue Beast	
12-13	30
14	25
15-17	20
18	14
19-25	5
26-28	4
29	5
30-36	3
36/30¢	20
37-37/30¢	8
38-39	3

Amazing Fantasy
MARVEL, 1962

15	32000
➥1st Spider-Man	
16-18	5

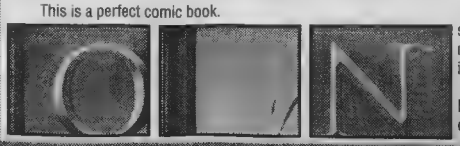
Do-It-Yourself Grading

While **CGC** keeps its grading standards privatese are the **traditional** condition definitions...

Mint

Abbreviated: **M**

This is a perfect comic book.



The term for this grade is the same one used for **CGC's 10.0 grade.**

Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard dealers.

Near Mint

Abbreviated: **NM**

This is a nearly perfect comic book.

The term for this grade is the same one used for **CGC's 9.4 grade.**

Its cover shows barely perceptible signs of wear.

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging.

Very Fine

Abbreviated: **VF**

A **Very Fine** copy has beginning signs of wear.

The term for this grade is the same one used for **CGC's 8.0 grade.**

There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book.

Fine

Abbreviated: **F, Fn**

A **Fine** comic book is a good-looking copy ... at first glance.

The term for this grade is the same one used for **CGC's 6.0 grade.**

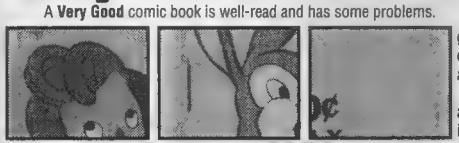
This comic book's cover is worn but flat and clean with no defacement. There is usually no writing on the cover or tape repair.

Stress lines around the staples and more rounded corners are permitted.

Very Good

Abbreviated: **VG**

A **Very Good** comic book is well-read and has some problems.



The term for this grade is the same one used for **CGC's 4.0 grade.**

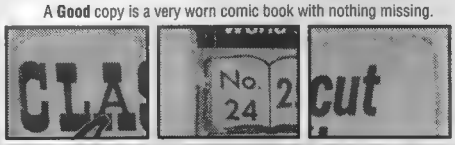
Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine.

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

A **Good** copy is a very worn comic book with nothing missing.



The term for this grade is the same one used for **CGC's 2.0 grade.**

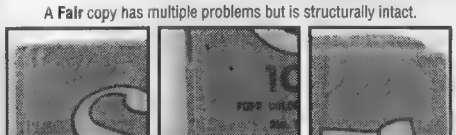
Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade.

Older Golden Age comic books often come in this condition.

Fair

Abbreviated: **FA, Fr.**

A **Fair** copy has multiple problems but is structurally intact.



The term for this grade is the same one used for **CGC's 1.0 grade.**

Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears.

Tape may be present and is always considered a defect.

Poor

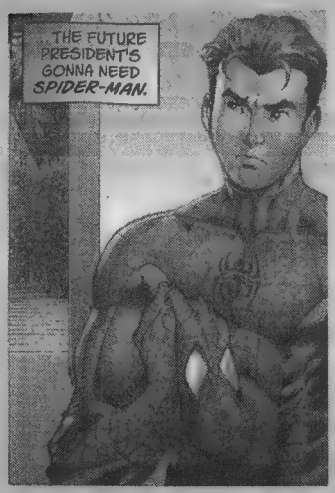
Abbreviated: **P, Pr**

A **Poor** copy is damaged and generally unsuitable for collecting.

The term for this grade is the same one used for **CGC's 0.5 grade.**

While the copy may still contain some readable stories, major defects get in the way.

Copies may be in the process of disintegrating and may do so with even light handling.



Amazing Spider-Man #583
Marvel

$3.99, color, 40 pgs.
Writers: Mark Waid, Zeb Wells; Artists: Barry Kitson, Todd Nauck
reviewed by **Brett Weiss**
★★★½

Every so often, the media decide to focus on a particular comic book. Whether it's the outing of a gay character (such as Alpha Flight's Northstar) or the death of a famous hero (such as Superman or Captain America), "event comics" often gain national exposure, boosting sales exponentially. A recent example of this phenomenon is *Amazing Spider-Man* #583, which features a Zeb Wells backup story called "Spidey Meets the President!"

On assignment to cover the presidential inauguration, photographer Peter Parker does a quick-change to Spider-Man, when a Barack Obama imposter crashes the inaugural proceedings. While neither Obama nor his doppelgänger look like the real deal, the cover image on the variant edition bears a striking resemblance to the commander in chief, and the story contains chuckles.

The main tale, written by Mark Waid, is called "Platonic," referring to the current relationship between Peter Parker and Betty Brant. The multi-layered narrative touches on friendship, romance, and loyalty, with the inevitable fisticuffs helping define Parker's selfless, yet misunderstood, personality.

www.marvel.com

Amazing Spider-Man
MARVEL, 1963

	UNSLABBED Near Mint
-1	3
1	27000
➥1st Chameleon	
1/Golden	200
2	3400
➥1st Vulture	
3	4600
➥1st Dr Octopus	
4	2300
➥1st Sandman	
5	2500
➥Dr. Doom app.	
6	1650
➥1st Lizard	
7	1100
8	800
9	1025
➥1st Electro	
10	990
11	1900
12	825
13	1200
➥1st Mysterio	
14	2050
➥1st Green Goblin	
15	1800
➥1st Kraven	
16-17	800
➥2nd Green Goblin	
18	510
➥1st Ned Leeds	
19	460
20-21	510
22	425
23	510
24-25	500
26	550
27	500
28	450
29-30	240
31	325
32	175
33	140
34	240
35-36	225
37	250
38	195
39	350
➥1st Romita Spidey	
40	375
➥Goblin origin	
41	300
➥1st Rhino	
42	185
➥1st view of MJ	
43	120
44	175
45	115
46	250
➥1st Shocker	
47	105
48	120
49	125
50	625
➥Spidey quits	
51	200
52	150
53	105
54-55	110
56	90
57	80
58	100
59	70
60	105
61	72
62	75
63	160
➥vs. both Vultures	
64	60
65	55
66	80
➥1st Randy	
67-68	60
69	75
70-71	70
72	85
73	50
74	80
75-77	65
78	70
79-80	60
81	55
82-83	50
84-85	55
86	60
87	75
88	60
89	70
90	75
91	50
92	62
93	80
94	65
95	52
96	85
97	72
98	80
99	60
100	100
101	130
102	105
➥Morbius origin	
103	50
104	90
105	25
106	40
107-108	27
109-110	30
111	34
112	30
113	35
114	50
115	33
116	22
117	25
118	22
119-120	50
121-122	150
123	35
124	42
125	30
126	18
127	25
128	20
129	225
➥1st Punisher	
129/Ace	6
130	20
131	25
➥Uncle Doc Ock	
132	22
133	16
134	28
➥2nd Punisher	
135	45
136	60
➥Harry as Goblin II	
137	25
138	15
139	19
140	17
141	15
142	18
143	15
144	17
145-146	15
147	14
148	25
149	27
➥Spider-clone dies	
150	16
151	24
152	11
153-154	10
155	12
155/30¢	20
156	12
156/30¢	20
157	12
157/30¢	40
158	10
158/30¢	20
159	11
➥vs Doc Ock	
159/30¢	20
160	9
161	12
162	11
163	10
164	12
165-166	9
167-168	7
169	10
169/35¢	15
170	7
170/35¢	15
171	7
171/35¢	15
172	8
172/35¢	15
173	18
173/35¢	25
174-175	10
176-177	12
➥1st Hamilton Goblin	
178-180	11
181	9
182	8
183	7
184	8
185	7
186-187	8
188	7
189	6
190	7
191-193	6
194	21
➥1st Black Cat	
195	10
196-198	6
199	7
200	10
201	9
202	7
203	6
204	8
205-206	6
207	5
208-211	6
212-218	5
219-220	6
221-222	4
223	5
224-225	4
226	7
227	6
228	4
229	11
230-232	6
233	4
234	6
235	4
236-237	5
238	22
➥1st Hobgoblin	
239	10
240	5
241	4
242	5
243	6
244-245	5
246-248	4
249	5
250-251	6
252	10
➥1st black costume	
253-254	5
255-258	4
259-263	5
264-265	4
266-267	3
268-270	4
271	5
272-273	4
274-276	5
277-279	4
280-284	5
285	6
286	4
287	5
288-289	6
290-293	5
294-295	6
296	5
297	6
298	16
➥McFarlane starts	
299	9
➥Venom cameo	
300	35
➥1st Venom	
301	6
302	4
303	5
304-307	4
308	5
309	4
310-313	5
314	4
315-316	5
317-318	6
319	5
320	3
321	4
322	5
323	3
324	5
325-327	4
328	5
329	4
330-343	3
344	4
➥1st Cletus Kassidy	
345-347	3
348-353	2
354	3
355-357	2
358	6
359	2
360	3
361	6
➥1st Carnage	
362	25
➥2nd Carnage	
363	4
364	3
365	4
366-369	2
370	3
371-373	2
374	3
375	5
376	4
377	3
378	4
379	5
380	3
381	4
382-388	3
388/Variant	2
389-394	3
394/Variant	4
395-399	3
400	5
400/Overlay	30
401-432	2
432/Variant	5
433-441	2
500	5
501	4
502	3
503-509	2
509/DirCut	7
➥Director's Cut	
510	4
511	3
512	5
513	3
514-520	2
521-528	3
529	20
529/2nd	6
529/3rd	5
530	8
531-532	6
533-536	4
537	3
538	6
539	10
540-541	5
542-544	3
545	4
546	6
547-582	3
583	15
584-588	3
Aim Giveaway 1	4
Aim Giveaway 2	2
Ann 1	700
➥1st Sinister Six	
Ann 2	550
Ann 3	140
Ann 4	90
Ann 5	75
Ann 6-7	35
Ann 8-9	22
Ann 10-12	8
Ann 13	7
Ann 14	6
Ann 15	7
Ann 16	5
Ann 17-21	4
➥Spidey marries	
Ann 22	5
Ann 23-25	3
Ann 26	4
Ann 27-28	3
Ann '96-'97	4
Ashcan 1	1

Amazing Spider-Man
MARVEL, 1999

	UNSLABBED Near Mint
1	7
1/DF Romita	12
1/DF Lee	35
1/Authentix	8
1/Sunburst	18
2/Both	3
3-11	2
12	3
13-17	2
18-19	3
20	5
21-24	2
25	3
25/Speckle	4
26-29	2
30	5
➥Straczynski starts	
31	3
32-33	4
34	5
35	4
36	9
➥9/11 issue	
37-39	3
40	2
41	4
42-43	3
44-49	2
50	6
51-56	2
57-58	3
Ann '99-'00	4
Ann 2001	3

America's Best Comics
NEDOR, 1942

	UNSLABBED Near Mint
1	1600
2	850
3	600
4-6	440
7	575
8-10	400
11-20	360
21-24	325
25-31	265

RETROVIEW
Freedom Fighters #2 ★★

DC
Jun 76 • 18 pp.
Writer: Gerry Conway
Pencils: Pablo Marcos
Inks: Tex Blaisdell
Cover: Dick Giordano

"Rampage!"

Uncle Sam, The Ray, and The Human Bomb are coerced to aid the villainous Silver Ghost, who's holding the other Freedom Fighters hostage.

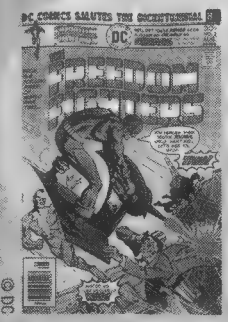
Pablo Marcos takes over as artist with this issue, and it's obvious that he's still getting comfortable with the characters. In several panels, The Ray is far too bulky and muscular, compared to his other appearances. Tex Blaisdell's inking may also have something to do with it.

The story, featuring The Silver Ghost's scheme to reclaim all of Manhattan from those who "stole" it from his ancestors two centuries earlier, isn't overly compelling, either.

© DC

Best CGC copy: 9.8 — Then 30¢ NOW $5

Freedom Fighters #3 ★★



Untitled Freedom Fighters story

As The Freedom Fighters, accused of crimes they committed under coercion, attempt to evade the police, they are attacked by a human transformed into a laser-wielding sniper by Qwardians.

If you think the issue summary above is confusing, try reading the actual issue. Martin Pasko's story is disjointed throughout the issue and does little to advance the plot, with story elements being quickly introduced and just as quickly discarded. The Qwardians' interference appears to make the story more interesting, but then they only take up a page or so, and are never mentioned again. This reads like a fill-in issue.

DC
Aug 76 • 17 pg.
Writer: Martin Pasko
Pencils: Ramona Fradon
Inks: Dan Adkins
Cover: Dick Giordano

CGC copy: 9.8 Then 30¢ NOW $5

UNSLABBED Near Mint

America's Best TV Comics
ABC TV, 1967
1. 95

America's Greatest Comics
FAWCETT, 1941
1. 1900
2. 900
3. 675
4-5 500
6-8 450

Angel and the Ape
DC, 1968
1. 40
2. 20
3-7 15

Animal Comics
DELL, 1942
1. 900
2. 450
3. 340
4. 150
5. 300
6-7 135
➥War bonds cover
8-10 225
11-15 170
16-20 130
21-25 105
26-30 80

Animal Man
DC, 1988
1. 4
2. 3
3-49 2
50. 3
51-89 2
Ann 1 4

Anthro
DC, 1968
1. 50
2-6 20

Aquaman
DC, 1962
1. 900
2. 275
3-5 150
6-10 90
11. 125
➥1st Mera
12-17 75
18. 90
➥Weds Mera
19-28 60
29. 75
➥1st Ocean Master
30. 50
31. 45
32. 50
33-34 45
35-41 40
42-43 30
44-46 25
47. 40
48-49 25
50. 75
51. 50
52. 40
53-58 20
59-63 10

Archer & Armstrong
VALIANT, 1992
0. 4
0/Gold 25
1. 4
2. 3
3-7 2
8. 3
9. 2
10-21 1
22. 2
23-25 1
26. 5

Archie
ARCHIE, 1942
1. 12200
2. 3325
3. 2175
4. 1100
5. 1000
6. 740
7-9 660
10. 585
11-15 475
16-20 400
21-24 325
25-30 275
31-35 220
36-40 175
41-50 125
51-60 110
61-70 70
71-80 56
81-90 44
91-99 34
100. 55
101-120 22
121-140 16
141-150 13
151-180 9
181-200 5
201-250 3
251-571 2
Ann 1 1350
Ann 2 660
Ann 3 475
Ann 4 345
Ann 5 285
Ann 6 180
Ann 7 160
Ann 8 135
Ann 9 120
Ann 10 110
Ann 11 70
Ann 12 60
Ann 13 58
Ann 14-15 . . . 50
Ann 16-17 . . . 26
Ann 18-19 . . . 22
Ann 20 14
Ann 21-22 9
Ann 23-26 8

Army of Darkness
DARK HORSE, 1992
1. 12
2-3 9

Arrgh!
MARVEL, 1974
1. 15
2. 4
3-5 3

Astonishing Tales
MARVEL, 1970
1. 40
2-5 20
6. 12
7-8 15
9. 10
10. 20
11. 10
12. 30
➥Man-Thing story
13-20 10
21. 25
22. 10
23. 15
24. 10
25. 25
➥1st Deathlok
26. 10
27-29 7
30-32 5
33. 10
34. 6
35. 7
➥Low distribution
35/30¢ 20
➥Low distribution
36-36/30¢ . . . 10

Astro Boy
GOLD KEY, 1965
1. 265

Atom
DC, 1962
1. 750
2. 300
3. 225
4-5 175
6. 125
7. 250
➥Hawkman app.
8. 125
9. 90
10-13 85
14. 95
➥Hawkman app.
15. 85
16-17 45
18. 50
19. 45
20. 60
21-23 35
24. 40
25. 50
26-28 35
29. 100
30. 55
31. 48
32. 35
33. 40
34-35 35
36-37 45
38. 30
Special 1-2 3

Atom and Hawkman
DC, 1968
39-41 30
42. 35
43-45 30

Authority
DC, 1999
1. 5
2-3 4
4-29 3
Ann 2000 4

Avengers
MARVEL, 1963
0. 3
1. 4200
➥1st Avengers
1.5 3
2. 935
3. 750
4. 1450
➥Cap. America joins
4/Golden 40
5. 350
6. 390
7. 460
8. 275
9. 225
➥1st Wonder Man
10. 180
➥1st Hercules
11. 275
➥Spider-Man app.
12. 115
13-14 150
15. 100
16. 125
17. 115
18. 100
19. 150
20. 80
21-22 70
23. 75
24. 70
25. 95
26. 65
27. 70
28-30 50
31. 43
32. 37
33. 50
34. 55
35. 50
36. 35
37. 40
38. 43
39-41 40
42. 50
43. 45
44. 40
45. 50
46. 30
47-48 37
49. 32
50. 30
51. 40
52. 41
53. 60
➥X-Men app.
54-55 30
56. 50
57. 110
➥1st Vision
58. 65
59-60 40
61-66 30
67. 45
68. 27
69-70 30
71. 50
➥1st Invaders
72-73 30
74-76 25
77. 20
78. 25
79-81 23
82. 26
83. 36
➥1st Valkyrie
84. 23
85-86 25
87. 40
88. 25
89. 20
90-91 22
92. 26
93. 120
➥Double-size
94. 35
95. 38
96. 35
97-98 26
99. 30
100. 55
➥Knight gets sword
101. 18
102. 16
103. 40
➥Sentinels
104. 20
105. 18
106. 17
107. 20
108. 12
109. 18
110. 25

The Basics

Encasing comic books in plastic? Sounds crazy!

But it isn't as crazy as it sounds...

Judging the condition of an older comic book is one of the most challenging parts of collecting. When a minor difference in grade equates to thousands of dollars, everyone needs to agree.

In the past, a lot of people outside the hobby who **might** have been interested in investing in comics avoided them for this reason. You just can't get a college degree in comic-book grading!

With the advent of third-party grading services, anyone can buy and sell investment-grade comic books, regardless of their background.

Art: Chris Feala

That's had some interesting effects. Sales of comic books online have skyrocketed. And people have been willing to pay more for "slabbed" versions of many (but **not** all!) comics, because the grade makes it easier to resell.

Avengers: Knights of Wundagore

Marvel

$16.99, color, 136 pgs.
Writers: Various
Artist: John Byrne
reviewed by **Kurt Anthony Krug** ★★★½

In the aftermath of "The Korvac War," Agent Gyrich streamlines the membership of Earth's Mightiest Heroes down to seven, shoehorning a reluctant Falcon onto the team to fulfill a minority quota, which enrages Hawkeye. The Avengers battle The Absorbing Man and later the demonic Chthon, who possesses The Scarlet Witch.

John Byrne's art crackles; it goes hand-in-hand with David Michelinie's rock-solid script. Both have a firm grasp of these characters. Byrne does innovative work, including cool covers, such as The Avengers floating upside down, flanking a demonically possessed Scarlet Witch.

The little things also go a long way to making this story great. When Iron Man asks Gyrich who he thinks he is, dictating membership, Gyrich smugly replies: "I'm the government, mister." However, Captain America one-ups Gyrich, when he won't let The Avengers rescue The Scarlet Witch. Cap calls the President, who immediately dresses down Gyrich. This is one of the greatest Avengers tales — and one of the first to spotlight The Scarlet Witch. Bravo to Marvel for collecting it.

www.marvel.com
ISBN: 978-0-7851-3721-4

Avengers CONTINUED

	UNSLABBED Near Mint
111	22
112	25
113	11
114	15
115	13
116	27
➥Defenders War	
117	20
118	24
119	15
120	14
121	10
122	13
123	9
124	12
125	20
126	18
127-129	12
130	15
131	12
132	10
133	8
134-135	10
136-137	8
138-140	7
141	10
142-145	8
146	10
146/30¢	18
147	7
147/30¢	15
148	12
148/30¢	18
149	6
149/30¢	15
150	7
150/30¢	15
151	7
152-155	6
156	9
157	6
158-159	8
160	6
160/35¢	15
161	7
161/35¢	15
162	8
162/35¢	15
163	7
163/35¢-164/35¢	15
165-166	6
167	5
168	7
169-170	4
171	6
172-174	4
175	5
176-180	4
181	5
182	4
183-184	6
185	7
186	5
187-189	6
190	4
191-195	5
196	7
197-199	5
200	9
➥Double-size	
201-218	3
219-224	2
225	3
226-249	2
250	3
251-262	2
263	3
264-349	2
350	3
351-359	1
360	3
361-362	1
363	3
364-365	1
366	4
➥Foil cover	
367-368	1
369	3
370-374	1
375	2
375/Collector's	3
376-379	2
379/Double	3
380	2
380/Double	3
381	2
381/Double	3
382	2
382/Double	3
383-399	2
400	4
401-402	3
Ann 1	125
Ann 2	120
Ann 3-4	22
Ann 5	25
Ann 6	7
Ann 7	12
Ann 8-9	8
Ann 10	9
Ann 11-16	4
Ann 17-23	3

Avengers West Coast
MARVEL, 1989

	UNSLABBED Near Mint
47-55	1
56	8
➥Psycho Scarlet Witch	
57-74	1
75	2
76-102	1
Ann 4-7	2
Ann 8	3

Badger
CAPITAL, 1983

	UNSLABBED Near Mint
1	5
2-5	3
6-49	2
50	4
51	2
52-54	3
55-70	2

Bat Lash
DC, 1968

	UNSLABBED Near Mint
1	25
2-7	15

Batman
DC, 1940

	UNSLABBED Near Mint
0	3
1	80000
➥1st Catwoman	
2	15000
3	9750
4	7500
5	5500
➥1st Batmobile	
6-7	4500
8	4000
9	3750
10	7500
11	4750
12	2900
➥1st Batcave	
13-14	2775
15	2625
16	4600
➥1st Alfred	
17-20	1650
21-22	1275
23	2000
24	1275
25	2050
26-30	1275
31-36	950
37	1200
38	1000
39	950
40	1140
41-43	760
44	1080
45-46	760
47	3000
➥Batman origin	
48	965
49	1350
➥1st Mad Hatter	
50-51	690
52	850
53-54	690
55	850
56-57	690
58	750
59-61	690
62	1250
➥Catwoman origin	
63	575
64	515
65	575
66	660
➥vs. Joker	
67-68	515
69	575
70-72	515
73	660
74	550
75-77	500
78	585
79-80	500
81	485
82-83	435
84	485
85-90	435
91-99	400
100	2000
➥Anniversary issue	
101-104	400
105	490
106-109	400
110	425
111-120	290
121	375
➥1st Mr. Freeze	
122	225
123	220
124-126	195
127	240
➥vs. Joker	
128	195
129	250
➥Robin origin	
130	195
131	145
132-135	130
136	215
➥vs. Joker	
137-145	140
146-147	110
148	140
➥vs. Joker	
149-150	110
151	90
152	100
153	125
154	85
155	300
➥1st SA Penguin	
156-164	85
165	130
166-168	85
169	90
170	85
171	450
➥1st SA Riddler	
172	125
173-175	75
176	85
177	75
178	85
179	120
➥vs. Riddler	
180	60
181	175
➥1st Poison Ivy	
182-185	60
186	70
187	65
188	40
189	250
➥1st SA Scarecrow	
190	45
191	40
192	60
193	70
194	80
195-196	40
197	100
➥Catwoman app.	
198	85
199	40
200	100
➥Robin origin	
201-202	35
203-204	30
205	40
206	30
207-208	50
209-212	30
213	45
214-217	30
218	70
➥Giant-size	
219	50
220-221	30
222	75
223	40
224-226	30
227	50
228	40
229-231	30
232	350
➥1st Ra's al Ghul	
233	30
234	115
➥1st SA Two-Face	
235	17
236	25
237	75
➥1st Reaper	
238	65
➥100 pages	
239-240	17
241	30
242	17
243	70
➥vs. Ra's al Ghul	
244	65
➥vs. Ra's al Ghul	
245	70
246-247	15
248	20
249-250	15
251	60
➥vs. Joker	
252	14
253	26
254-255	32
256-258	35
259-261	32
262-263	15
264-266	9
267-285	8
286	12
➥vs. Joker	
287-290	9
291	12
292-294	9
295-299	8
300	15
301-331	7
332	8
333-352	7
353	5
354-356	7
357	9
358-367	7
368	8
369-370	6
371-399	5
400	10
401-403	4
404	5
405	6
406-408	5
409-416	3
417	5
418-420	4
421-425	3
426-427	6
427/Direct	4
428	6
429	4
430	3
431-435	2
436	3
437-441	2
442	3
443-456	2
457	3
457/Direct	4
458-486	2
487	1
488-492	3
492/Silver	5
493	3
494-496	2
497	3
498-500	2
500/CS	4
501-515	2
515/Variant	4
516-530	2
530/Variant	3
531	2
531/Variant	3
532	2
532/Variant	3
533-535	2
535/Variant	4
536-549	2
550	3
550/Variant	4
551-562	2
563-564	3
565-599	2
600	4
601-607	2
608	5
➥Jim Lee begins	
609	4
610-619/2nd	3
620-629	2
630	3
631-632	2
633	3
634	6
635	15
➥Red Hood	
636-637	12
638	11
638/2nd	6
639	16
640-641	6
642-650	3
651	6
652-682	3
683	5
1000000	4
Ann 1	540
Ann 2	275
Ann 3	215
Ann 4-5	110
Ann 6-7	85
Ann 8	7
Ann 9-11	6
Ann 12-13	5
Ann 14-15	3
Ann 15/Silver	4
Ann 16-18	3
Ann 19-21	4
Ann 22-23	3
Ann 24	4
Ann 25	12
GS 1-2	5
GS 3	6

RETROVIEW

Freedom Fighters #4 ★★½

DC
Oct 76 • 17 pp.
Writer: Martin Pasko
Pencils: Ramona Fradon
Inks: Vince Colletta
Cover: Ernie Chua

"The Left Hand of Oblivion"

Wonder Woman first attempts to capture The Freedom Fighters when the group comes to The United Nations to profess its innocence, then, later, teams with them to stop King Samson from destroying New York City.

Martin Pasko is still trying too hard to cram too many story elements into each issue. With only 17 or 18 pages to work with, the stories suffer from insufficient development. This is compressed storytelling, to say the least.

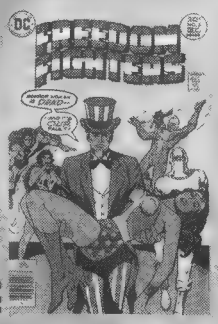
While the "accused of crimes they didn't commit" story idea isn't fresh (see *Branded, The Fugitive, et al.*), here it's even worse.

© DC

Best CGC copy: 9.8 Then 30¢ NOW $4

RETROVIEW

Freedom Fighters #5 ★★★



"The Rise and Fall of King Samson"

The Freedom Fighters revive Wonder Woman by tricking King Samson, who's then killed by the also-revived Silver Ghost.

Bob Rozakis does an admirable job this issue reorganizing the story that Martin Pasko's been scattering throughout the past two issues and even manages to introduce a new character to the cast. But how will Dollman deal with the "return" of his late Earth-X girlfriend Martha Roberts?

Also, Dollman is the latest Freedom Fighter to obtain a new power. Isn't it past time that the origins of those new powers is revealed? Did they come about from the Earth-to-Earth travel or another source?

DC
Dec 76 • 17 pp.
Writer: Bob Rozakis
Pencils: Ramon Fradon
Inks: Vince Colletta
Cover: Rich Buckler & Colletta

Near CGC copy **9.6** Then 30¢ NOW **$4**

I've Been Slabbed!

Hollywood continues to play a big part in bringing comic books into mainstream pop culture. Two new features coming to the screen starring Megan Fox (*Transformers*) are *Jonah Hex* and *Fathom*. It used to be that only such mainstream characters as Spider-Man, Superman, The X-Men, and The Hulk were movie subjects, but, with the success of their films, the smaller characters are getting their chance to make it big. We also see comic-book writers increasingly participating in mainstream television; these include Brian K. Vaughan (*Y: The Last Man*) writing for *Lost*. All this spells good returns for the comic-book market, which I think has recently felt its best success in the high-end Golden and Silver Age market — possibly because of Wall Street investors looking for alternative chances to let their money appreciate.

Here are this month's picks:

***Spider-Woman* #1.** This new series follows the exploits of the original Spider-Woman, Jessica Drew. Brian Michael Bendis and Alex Maleev team up again after their successful run together on *Daredevil* and their involvement could help make this book popular. The original Spider-Woman series from the late 1970s should also pick up. Prices for that earlier series' first issue in CGC 9.8 have ranged from a high of $130 in 2003 to $190 in 2008. So far, sales in 2009 have been in the $100 range for 9.8 copies. In the CGC census, 889 copies have been graded in all, with 162 copies at 9.8 and 353 at 9.6. The ratio of submissions to 9.8s is around 20%, so one in every five copies submitted has graded a 9.8. Generally, the grading ratios are less than 10% for 9.8s. This just means there are lots of nice copies of this issue out there. The demand for the 9.8s could still increase as the character becomes more popular. So far, no 9.9 or 10.0s have been graded for *Spider-Woman* #1 (Apr 78).

***Marvel Spotlight* #32 (Feb 77).** This is the first appearance of Spider-Woman and Jessica Drew. Only 10 copies exist in CGC 9.8, for which I was only able to find four sales since 2003. Prices were as follows: Jun 03 — $200; Aug 08 — $959; Jan 09 — $817; Feb 09 — $830. In comparison to *Spider-Woman* #1, this book has a ratio of submissions to 9.8s of 4% — a stark difference! This is the reason the book sells for so much more.

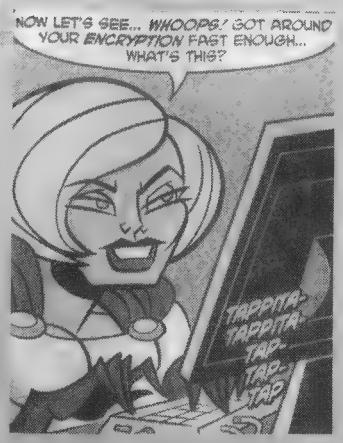
Timely Comics — For its 70th anniversary, Marvel will bring back Timely Comics with these titles: *Captain America Comics, Sub-Mariner Comics, Human Torch Comics,* and *Marvel Mystery Comics* #1. The new issues will contain modern stories, but the original comics from the early 1940s have shown tremendous demand in high grade — even with the weakened economy. In 2008, a restored *Captain America Comics* #1 in CGC 9.0 sold for $23,000; an unrestored *Sub-Mariner Comics* #1 in CGC 7.0 sold for $10,755; and an unrestored *Human Torch* #1 in CGC 8.0 sold for $20,000. In February 2009, *Marvel Comics* #1 (which became *Marvel Mystery Comics* with #2) in CGC 8.5 sold for $155,350. For each of these titles, there exists a copy in higher grade that would likely sell in multiples of the values shown here. The Golden Age market is hot right now. Reminding collectors of Marvel's history by bringing back the old titles should help reinforce the existing demand.

***New Mutants* #1.** Marvel is bringing back the New Mutants in their own series. I remember how popular these were when collecting in the early '80s. *New Mutants* #1 (Mar 83) now sells for around $50 in CGC 9.8. One of the reasons the price is relatively low is the fact that, out of 304 submissions, 100 of them are 9.8s — and there's one 9.9 and one 10.0, which sold for $800 last year.

Jonah Hex. With a major movie coming out and the success of its ongoing series, *Jonah Hex* is slowly becoming a mainstream character. The current series by Jimmy Palmiotti and Justin Gray is on my must-read list every month — Jonah Hex is the Conan of the Wild West. The movie will star Josh Brolin (as Hex), John Malkovich, and Megan Fox. The release date is August 2010 and I can't wait. I think the movie will spark interest in key back issues. Jonah Hex's first appearance is *All-Star Western* (2nd series) #10 (Mar 72). A copy in CGC 9.6 sold for $3,346 in February 2009. There are no 9.8s on the CGC census. The CGC 9.6 is the highest graded copy although there are six of these on the census. Hex's second appearance in *All-Star Western* #11 recently sold in February for $837 in CGC 9.6. *Jonah Hex* #1 (Apr 77) sold in November 2008 for $458.

*Steve Mortensen owns Colossus Comics (**www.colossuscomics.com**) and **Micurio.com**, a free online community for sharing all your collectibles. He can be reached at **steve@colossuscomics.com**.*

	UNSLABBED Near Mint
Battle Classics DC, 1978	
1	4
Battle of the Planets GOLD KEY, 1979	
1	20
2	15
3-6	12
7	30
8-10	20
Battlestar Galactica MARVEL, 1979	
1	4
4-10	3
11-23	2
Beatles DELL, 1964	
1	440
Beowulf DC, 1975	
1	5
2	3
3-6	2
Beware TROJAN, 1953	
13 (1)	400
14 (2)	250
15 (3)-16 (4)	200
5-13	175
14-15	150
Beware the Creeper DC, 1968	
1	45
2-5	32
6	55
Big Shot COLUMBIA, 1940	
1	1000
2	475
3	385
4-5	335
6-10	275
11-13	225
14	300
15	340
16-20	160
21-27	135
28	185
29-30	135
31-40	110
41-49	95
50-60	85
61-70	65
71-80	55
81-104	48
Bionic Woman CHARLTON, 1977	
1	14
2-5	6
Birds of Prey DC, 1999	
1	4
2-7	3
8	12
➥Nightwing app.	
9-75	3
76	15
➥1st Black Alice	
77-99	3
100	4
101	3
Bizarre Adventures MARVEL, 1981	
25-26	3
27	4
28	5
29-34	3
Black Cat Comics HARVEY, 1946	
1	450
2	275
3-5	220
6-8	175
9	225
10-20	135
21-29	100
30	150
31	130
32-42	125
43	75
44-50	125
51	165
52-62	54
63	80
64-65	75
Black Goliath MARVEL, 1976	
1	11
2	5
2/30¢	20
3	4
3/30¢	20
4	4
4/30¢	20
5	4
Blackhawk DC, 1944	
9	2600
10	1100
11	900
12-15	800
16-20	525
21-25	460
26-30	400
31-35	350
36-40	300
41-49	225
50	200
51-60	165
61-70	145
71	200
➥Blackhawk origin	
72-80	130
81-86	125
87-92	120
93	135
94-99	110
100	140
101-107	105
108	325
➥1st DC issue	
109	130
110-117	110
118	135
119-130	85
131-140	65
141-149	50
150-163	48
164	60
165-166	48
167-180	22
181-200	16
201-227	15
228	30
229-243	15
244-260	4
261-273	3
Black Lightning DC, 1977	
1	10
2-11	5
Black Lightning DC, 1995	
1	3
2-5	2
6	3
7-13	2
Black Orchid DC, 1993	
1	3
1/Platinum	5
2-22	2
Ann 1	4
Black Orchid DC, 1988	
1	6
➥1st U.S. Gaiman	
2-3	5
Black Panther MARVEL, 1977	
1	12
2	7
3-5	5
5/35¢	15
6-10	5
11-15	4
Black Panther MARVEL, 1998	
1	5
1/Variant	7
2/A-2/B	4
3-62	3
Blazing Combat WARREN, 1965	
1	90
2-3	30
4	40
Ann 1	45
Blazing Comics ENWIL, 1944	
1	300
2-5	150
Blitzkrieg DC, 1976	
1	16
2	8
3-5	6
Bloodshot VALIANT, 1993	
0/WSS	25
0/PlatError	750
0	3
0/Gold	25
1	2
2-6	1
6/WSS	50
7-15	1
16	2
17-24	1
25-37	2
38-43	3
44-47	4
48-49	5
50	6
51	10
YB 1	5



Batman: The Brave and the Bold #1

DC

$2.50, color, 32 pgs.
Writer: Matt Wayne
Artist: Andy Suriano
reviewed by **Brett Weiss**

★★★

One of the best things going for fans these days is the delightful new Cartoon Network series *Batman: The Brave and the Bold*, which teams The Caped Crusader with fellow DC heroes, including such obscurities as B'wana Beast and Bronze Tiger. The show is loaded with action, adventure, and comedy, and each episode makes an easy-to-swallow point, with Batman coming across as a likeable sort who inspires his costars to see the good within themselves. In the decades-long wake of the grim and gritty *Batman: The Dark Knight Returns*, *The Brave and the Bold* makes Batman fun and purely heroic again, as he was in the old days.

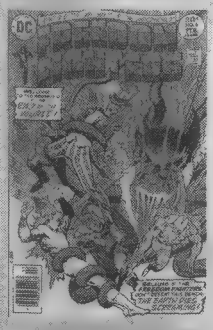
Enter the first issue of the inevitable comic book. After a brief teaming with Aquaman, Batman joins Power Girl in London to battle a composite creature devised by Lex Luthor. The art is only so-so, the narration by Batman is missed, and the key to defeating Luthor is disappointingly prosaic, but the fun, all-ages storyline goes down agreeably enough, and the overall spirit of the show remains largely intact.

www.dccomics.com

	UNSLABBED Near Mint
Blue Beetle CHARLTON, 1964	
1	45
2	30
3-5	20
Blue Beetle CHARLTON, 1965	
50-54	27
1	60
2	40
3-5	27
Bomba The Jungle Boy DC, 1967	
1	16
2-7	8
Bone CARTOON BOOKS, 1991	
1	80
2	45
3	25
4	16
5	12
6-8	7
9-13.5/Gold	4
14-55	3
Special 1	2
Boris Karloff Tales of Mystery GOLD KEY, 1963	
3	27
4-5	25
6-8	20
9	25
10	15
11	22
12	15
13-14	12
15	15
16-20	12
21	18
22-30	10
31-40	9
41-50	8
51-59	6
60-74	5
75-79	3
80-85	6
➥Giant issues, scarce	
86-97	3
Boy Comics LEV GLEASON, 1942	
3	1500
4	1100
5	575
6	950
➥Iron Jaw origin	
7	620
8	515
9	450
10	615
11-14	350
15	400
16	225
17	250
18-20	200
21-25	140
26-29	130
30	200
➥Crimebuster origin	
31-40	58
41-50	42
51-62	30
63-80	27
81-100	24
101-119	22
Boy Commandos DC, 1942	
1	4500
2	1500
3	1000
4-6	500
7-10	275
11-22	190
23	220
24-30	150
31-35	135
36	195
Boy Commandos DC, 1973	
1	8
2	5
Brave and the Bold DC, 1955	
1	3000
2	1500
3	700
4-5	650
6-10	500
11-22	400
23	500
➥Vik. Prince origin	
24	350
25	500
➥1st Suicide Squad	
26	325
27	330
28	5000
➥1st JLA	
29	2000
30	1750
31	350
32-33	200
34	1750
➥1st SA Hawkman	
35-36	400
37	250
38-39	225
40-41	140
42	300
43	350
➥Hawkman origin	
44	260
45-49	60
50	175
51	225
52	125
53	75
54	350
➥1st Teen Titans	
55-56	45
57	150
➥1st Metamorpho	
58	65
59	80
60	100
➥1st Wonder Girl	
61	125
➥Starman origin	
62	100
➥1st SA Wildcat	
63	40
64	60
65-66	22
67	65
➥Batman starts	
68	80
➥Batman Hulk parody	
69-73	50
74	40
75	60
76	50
77-78	40
79	75
➥Batman, Deadman	
80-82	50
83	60
84	50
85	60
➥N. Adams GA	
86	50
87	26
88-90	20
91-92	18
93	30
94	18
95	24
96-98	15
99	22
100	30
101-102	15
103-110	12
111-114	18

RETROVIEW

Freedom Fighters #6 ★★★



DC
Feb 77 • 17 pp.
Writer: Bob Rozakis
Pencils: Ramon Fraoce
Inks: Bob Smith
Cover: Rich Buckler, Vince Colletta

"Witching Hour for the Warrior Wizards!"

The Freedom Fighters visit Rutland, Vermont, on Halloween and stop a mystical coven from summoning a demon.

While both DC and Marvel produced a number of memorable stories set in Rutland at its annual Halloween parade, organized by longtime comics fan Tom Fagan, this particular story reads as more of a last hurrah. It's only tangentially related to that event and could have taken place anywhere in the United States. Perhaps Arkham?

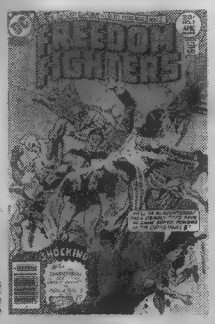
At least, the powers explanation is finally given.

© DC

CGC copy 9.6 Then 30¢ NOW $4

	UNSLABBED Near Mint
115	22
116-118	18
119-126	7
127-128	6
129-130	11
131	6
132	4
133	5
134-140	4
141	10
142-179	4
180-190	3
191	8
192-196	3
197-199	3
200	7
Ann 1	6
Buffy the Vampire Slayer DARK HORSE, 1998	
0.5/All	7
1	5
1/A	10
1/B	5
1/Gold	10
2	4
2-3/Variants	5
4-20/Both	4
21-49/Both	3
50/Both	4
51-63	3
Ann 1999	6
Buffy the Vampire Slayer: Season Eight DARK HORSE, 2007	
1/Both	15
2	6
3	4
4-17	3
Cable MARVEL, 1993	
-1	2
1	4
2-10	3
11-15	2
16/Both	3
17-24	2
25	4
26-49	2
50	3
51-74	2
75	5
76-99	2
100	4
101-107	2
Ann '98-'99	3
Cadillacs & Dinosaurs KITCHEN SINK, 1993	
1	4
Caliber Christmas CALIBER	
1	4
Caliber Presents CALIBER, 1989	
1	15
➥1st Crow	
2-7	3
8	2
9-24	3
Captain Action DC, 1968	
1	45
2-4	35
5	20
Captain America MARVEL, 1968	
100	210
101	55
102-108	35
109	45
➥Origin retold	
110	75
➥Steranko begins	
111	65
112	50
113	60
➥Avengers app.	
114-116	30
117	95
➥1st Falcon	
118-124	25
125-127	20
128-130	15
131-132	18
133	15
134-136	18
137	35
138	30
139-146	25
147	18
148	16
149	15
150	25
151-153	15
154-155	25
156	20
157-162	10
163-164	12
165-167	10
168	15
169	10
170	12
171-172	10
173	15
174	12
175-176	10
177-183	8
184-187	5
188	8
189-196	6
196/30¢	20
197	5
197/30¢	20
198	6
198/30¢	20
199	5
199/30¢	20
200	6
200/30¢	20
201	6
202	4
203	5
204-205	4
206	5
207	4
208-209	5
210	4
210/35¢	15
211	4
211/35¢	15
212	4
212/35¢	15
213	4
213/35¢	15
214	4
214/35¢	15
215-233	4
234	6
235-240	4
241	8
242-255	4
256-271	2
272	3
273-275	2
276	4
277-281	2
282	3
283	2
284	3
285	2
286-288	3
289-297	2
298	3
299-331	2
332	3
333-349	2
350	3
351-382	2
383	3
384-399	2
400	3
401-420	2
420/CS	3
421-424	2
425	3
425/Variant	4
426-443	2
444	3
445-454	2
Ann 1	35
Ann 2	20
Ann 3-4	8
Ann 5-7	3
Ann 8	12
➥Wolverine app.	
Ann 9-13	3
Ashcan 1	1
Special 1-2	4
Captain America MARVEL, 2005	
1	8
2-3	5
4-5	3
6	7
6/Variant	5
7	3
8	5
9-21	3
22-24	5
25-25/Variant	15
26-33	3
34	6
35	5
36-46	3
Captain America Comics MARVEL, 1941	
1	80000
2	20000
3	10000
4	6500
5	5500
6	4750
7	5500
8	4000
9-10	3600
11-12	3100
13	3275
14-15	3100
16	3600
17	2585
18-20	2075
21-22	1850
22/A	12000
➥Giant size issue	
23-25	1850
26-30	1650
31-35	1385
36	1650

Freedom Fighters #7 ★★



DC
Apr 77 • 17 pp.
Writer: Bob Rozakis
Pencils: Dick Ayers
Inks: Jack Abel
Cover: Rich Buckler, Abel

"The Emperor of the North Pole!"

The Freedom Fighters foil a plot by an evil elf to tilt the Earth on its axis and move the North Pole to upstate New York.

Yes, it's as silly a plot as it sounds, and this issue simply serves to mark time between major events as well as offer a holiday-themed story.

Unfortunately, it doesn't work. First , The Justice League would certainly notice a radical change in the Earth's axis from its satellite headquarters. Second, while The Freedom Fighters stop the elf named Elf (groan) from completing his scheme, they don't destroy whatever mechanism he was using to do it. And what's with Black Condor?

Near Mint CGC copy: **9.8** — Then 30c NOW $4

UNSLABBED Near Mint

37. 1550
38-40 1285
41-58 1175
59. 2650
➥Cap origin
60. 1175
61. 1850
62-65 1075
66. 1400
67-70 1175
71-73 1025
74. 4350
➥Cap Weird Tales
75. 2750
76-78 875

Captain Atom
CHARLTON, 1965
78. 40
79-85 25
86-89 20

Captain Gallant
CHARLTON, 1955
1. 11
1/A-3 8
4. 5

Captain Marvel
MARVEL, 1968
1. 60
2-3 18
4. 24
5. 15
6. 30
7-8 15
9. 25
10-15 15
16. 25
17-24 22
➥Thanos War starts
25-27 25
28. 30
29. 16
30. 12
31. 16
32-33 12
34. 6
35-37 3
38. 5
39-44 3
44/30¢ 20
45. 3
45/30¢ 20
46-47 3
48. 9
49. 3
50. 10
51-52 4
52/35¢ 15

UNSLABBED Near Mint

53-54 3
55. 5
56. 3
57. 6
58-62 3

Captain Marvel Adventures
FAWCETT, 1941
1. 27500
2. 3500
3. 1800
4. 1200
5. 1050
6-7 750
8-10 675
11-15 590
16-17 550
18. 1800
➥1st Mary Marvel
19-20 500
21-22 400
23. 610
➥1st Mr. Mind
24-40 225
41. 190
42. 163
43-109 125
110-120 80
121. 115
➥Cap Marvel origin
122-150 80

Captain Marvel Jr.
FAWCETT, 1942
1. 4000
2. 1500
3. 865
4. 915
5. 735
6-8 545
9-10 500
11-15 390
16-20 340
21-25 275
26-30 235
31-40 205
41-50 180
51-70 155
71-80 135
81-119 120

Cerebus the Aardvark
AARDVARK-VANAHEIM, 1977
0. 4
0/Gold 6
1. 700
1/Counterfeit . 60
2. 150

UNSLABBED Near Mint

3. 90
4. 75
5. 50
6. 35
7. 20
8-10 15
11. 12
12-22 10
23-31 6
32-40 5
41-50 4
51. 6
52-57 4
58-60 3
61-62 4
63-100 3
101-299 2
300. 4

Challengers of the Unknown
DC, 1958
1. 1450
2. 375
3-8 220
9-10 140
11-15 90
16-23 52
24-31 25
32-49 20
50-56 15
57-69 11
70-73 7
74. 14
➥Adams art; Deadman
75-80 7
81. 6
82-87 5

Chamber of Chills
HARVEY, 1951
1. 350
2-4 275
5-9 250
10-19 225
20-25 200
26. 175

Chamber of Darkness
MARVEL, 1968
1. 60
➥Becomes Monsters on the Prowl
2. 35
3. 30
4. 60
➥BWS Conan tryout
5-7 30
8-1/Special . . . 20

UNSLABBED Near Mint

Champions
MARVEL, 1975
1. 15
2-3 6
4-5 5
5/30¢ 20
6. 4
6/30¢ 20
7. 4
7/30¢ 20
8-14 4
14/35¢ 15
15. 4
15/35¢ 15
16-17 4

Charlton Bullseye
CHARLTON, 1981
1. 7
2-10 2

Chilling Adventures in Sorcery
ARCHIE, 1972
1. 42
2. 25
3-5 15

Civil War
MARVEL, 2006
1. 5
2. 7
2/Variant 8
3. 5
3/2nd 3
4. 5
4/Variant 3
5. 4
5/Variant 3
6. 4
Choosing Sides 1 . . 4
Confession 1 8
Front Line 1-10 . . . 3
The Initiative 1 . . . 6
War Crimes 1 4
X-Men 1-4 3

Claw the Unconquered
DC, 1975
1. 7
2. 4
3. 3
4-6 2
7. 4
8-12 2

Clerks: The Comic Book
ONI, 1998
1. 5

UNSLABBED Near Mint

2. 3
Holiday 1 4

Clue Comics
HILLMAN, 1943
1. 530
2-3 360
4-6 225
7-9 260
10-12 155

Combat
DELL, 1961
1. 10
2. 20
3. 18
4. 25
➥JFK story

UNSLABBED Near Mint

5. 16
6-9 12
10-20 9
21-27 8
28-40 6

Combat Kelly
MARVEL, 1972
1. 10
2-3 6
4-9 4

Comic Cavalcade
DC, 1942
1. 7000
2. 2400

UNSLABBED Near Mint

3. 1650
4-5 100
6-10 875
11-12 750
13. 950
➥Sol. Grundy app.
14-20 750
21-29 650
30. 275
31-40 150
41-50 100
51-62 90
63. 150

Conan
DARK HORSE, 2004
0. 4

UNSLABBED Near Mint

1. 10
1/2nd 3
2. 5
2/2nd-47 3

Conan the Barbarian
MARVEL, 1970
1. 160
➥1st comics Conan
2. 55
3. 72
4. 26
5. 30
6-7 26
8. 30
9. 20
➥Giant-size

UNSLABBED Near Mint

10-11 35
➥Giant-size
12. 15
13-14 20
15. 17
16. 20
17. 17
18. 20
19. 17
20. 27
➥1st Red Sonja
21-24 20
25. 10
26-30 8
31-35 7
36-38 9
39-47 7
48-50 6

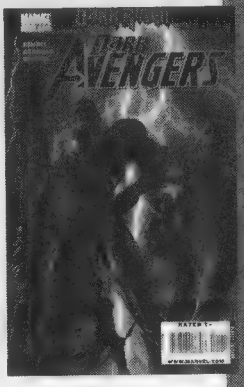
CBG Trendwatcher

Michael Tierney, Collector's Edition

February wasn't bad at all this year.

While this shortest month of the year is normally a difficult one, February started out strong, though it slowed with the President's Day holiday — which seemed ironic, in that so many comics with President Obama covers have sold to non-traditional comics customers this year. It wasn't a late-shipping week from Diamond, but, because of the many Monday holidays that *did* cause a shipping delay, once again the shopping habits of many customers were disrupted. Uneven shipping of product didn't help, either.

Valentine's Day was sweet again, with possibly the strongest sales it's ever created — and not just from women buying gifts for the guys in their lives. We also had many women come in to buy gifts for themselves. On the flip side, back-issue sales were the weakest in a while. But that's to be expected during tax time and will reverse once refunds start coming in.



Marvel's *Dark Avengers* continued to be the hottest new title, and that demand has carried over to *Thunderbolts*. Overall, *Dark Reign* hasn't boosted sales for its many crossovers, but there have been hot spots, such as *New Avengers* #50. The first issues of *Black Panther 2* and *War Machine* both sold well. The monster demand for the Obama covers on *Amazing Spider-Man* #583 slowed, as the fourth and fifth printings were the first not to sell out immediately. The only real disappointment for Marvel has been *Ultimatum*, as interest in the Ultimate universe steadily erodes.

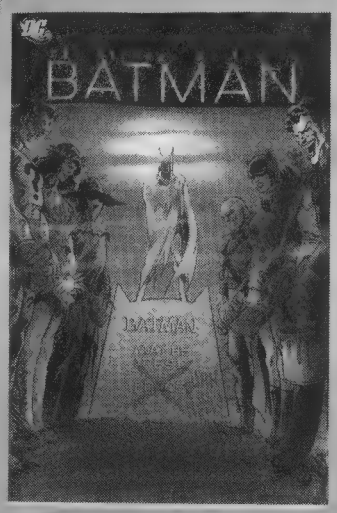
For DC, *Batman* #686 by Neil Gaiman was the month's top seller. Geoff Johns once again has fans of *Green Lantern* buzzing, as the "Rage of the Red Lanterns" storyline has been a rage in and of itself.

But the biggest news of the month was the way *Watchmen* trade paperbacks continued to move, as excitement built to that movie's release. My North Little Rock store got an added boost when DC selected us to receive a theatrical banner, which we proudly displayed in the front window. But, strangely, business slowed, when the *Watchmen* movie finally arrived. It was as though everybody went to the theater that weekend.

Finally, for younger readers, *Archie's Sonic Universe* #1 is the year's top all-ages comic so far.

Key Sales (all unslabbed):
Amazing Spider-Man #361 VG- $12
Batman #134 VG+ $65
Batman #161 VG+ $22
Batman Annual #3 VG+ $65
Blue Bolt #106 GD- $19.50
Detective Comics #319 VG+ $19.50
Nick Fury, Agent of S.H.I.E.L.D. #15 FN- $19
Spider-Man vs. Wolverine #1 VF+ $11

Michael Tierney *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. He can be reached at* ***cbsrock@swbell.net*** *or* ***(501) 791-4222.***



Batman: The Strange Deaths of Batman

DC

$19.99, color, 160 pgs. Writers and artists: Various reviewed by **Bernard C. Cormier** ★★½

Released to complement Batman's most recent "death," *Batman: The Strange Deaths of Batman* collects seven of his flat-lined experiences.

Most of the stories included in the book are part of continuity. However, there's one exception and, on the surface, one case of "gray area" continuity. "Robin's Revenge," originally from *World's Finest Comics* #184 (May 69), is clearly not considered to be part of continuity. "Modern Romance," originally from *Nightwing* #52 (Feb 01), is within the aforementioned "gray area." Technically, it's part of continuity but most of it was an unmemorable dream.

A four-part story from *Batman* #291-294 (Sep-Dec 77) titled "Where Were You the Night Batman Was Killed?" fills the bulk of the book, including its cover (from *Batman* #291). The story centers on the underworld of crime, as word travels that Batman has been killed. Since many super-villains want bragging rights, Ra's al Ghul presides over a trial to determine who killed him.

It's refreshing to read storylines that don't indicate to the readers how many chapters they're expected to read.

www.dccomics.com

	UNSLABBED Near Mint
Conan the Barbarian CONTINUED	
51-61	5
61/30¢	20
62	5
62/30¢	20
63	5
63/30¢	20
64	5
64/30¢	20
65	5
65/30¢	20
66-75	5
75/35¢	15
76	5
76/35¢	15
77	5
77/35¢	15
78	5
78/35¢	15
79	5
79/35¢	15
80-93	5
94-99	4
100	6
101-275	2
Ann 1	10
Ann 2-3	6
Ann 4-12	2
Special 1	3
Crazy MARVEL, 1973	
1	16
2-3	10
Crazy MARVEL, 1973	
1	16
2-3	10
4-5	5
6-15	3
16-94	2
Creatures on the Loose MARVEL, 1971	
10	50
➥1st Kull; Wrightson	
11-15	15
16-22	10
23-26	6
27-29	5
30	25
➥Man-Wolf	
31	12
32-36	8
37	12
King Size 1	10
Creepy WARREN, 1964	
1	160
2	50
3	25
4	35
5	18
6	15
7-8	24
9	45
10	20
11-13	15
14	22
15	25
16-17	30
18	25
19-20	15
21-22	12
23-25	11
26-31	10
32	35
33-35	10
36	15
37-38	10
39-40	7
41	10
42-47	6
48	9
49	6
50	12
51-54	6
55	9
56-64	5
65	8
66-73	5
74	10
75-76	5
77	10
78-82	5
83	6
84	5
85-87	6
88-90	5
91	6
92-94	5
95	6
96-100	5
101-102	4
103	6
104-112	4
113	7
114-140	4
141	5
142	6
143-144	5
145	6
146	22
Ann '71-'72	15
YB '68-'70	18
Crime & Justice CHARLTON, 1951	
1	240
2	125
3-5	100
6-10	80
11-19	65
20-23	50
Crime Does Not Pay LEV GLEASON, 1942	
22	800
23	525
24	375
25-30	225
31-41	115
42	110
43-50	90
51-60	65
61-70	60
71-80	50
81-90	42
91-100	35
101-130	30
131-146	26
Ann 1944	700
Ann 1945	600
Ann '46-'49	500
Ann '50-'53	400
Crime Patrol E.C., 1948	
7	600
8-9	575
10	550
11-14	500
15	2200
➥1st Cryptkeeper	
16	1500
Crime Suspen-Stories E.C., 1950	
1	800
1/A	1000
➥#1 marked out	
2	475
3-5	315
6-10	235
11-12	185
13	210
14-15	185
16	190
17	235
➥Frazetta art	
18-19	170
20	215
21	115
22-23	145
24-27	115

RETROVIEW
Freedom Fighters #8 ★★★

"D-Day at Niagara!"

The Freedom Fighters face The Crusaders, a familiar-looking group of World War II heroes.

The Crusaders made their first appearance at the end of the previous issue, and readers didn't need two months to figure out that they were thinly disguised versions of Marvel's Captain America, Bucky, Sub-Mariner, Human Torch, and Toro, aka The Invaders. It's a wink to a similar story in *The Invaders*, where a group of heroes based on The Freedom Fighters fought that super-group under the same Crusaders name. Coincidence?

Of course, The Freedom Fighters' troubles continue, as their actions cause more problems than they solve.

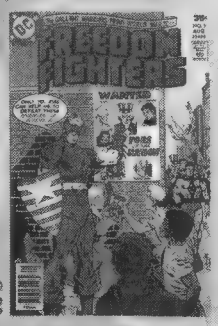
DC
Jun 77 • 17 pp.
Writer: Bob Rozakis
Pencils: Dick Ayers
Inks: Jack Abel
Cover: Rich Buckler, Al...

Est CGC copy **9.8** **Then 30c NOW $4**

	UNSLABBED Near Mint
Crisis on Infinite Earths DC, 1985	
1	5
2-3	4
4	3
5	5
6	3
7-8	5
9-12	3
Crypt of Shadows MARVEL, 1973	
1	35
2	16
3	15
4-5	12
6-14	10
15-21	8
Crypt of Terror E.C., 1950	
17	1000
18	800
19	750
Dagar the Invincible GOLD KEY, 1972	
1	16
2	11
3-11	7
12-14	5
15-18	3
19	2
Danger Trail DC, 1950	
1	875
2	600
3	1250
➥Scarce	
4-5	385
Daredevil MARVEL, 1964	
-1	2
1	3000
➥1st Daredevil	
2	750
3	550
4	400
5	300
6	225
7	675
➥1st red costume	
8-10	135
11-15	85
➥Spider-Man app.	
16-17	120
➥Spider-Man app.	
18	70
➥1st Gladiator	
19	60
20	55
21-27	50
28-30	45
31-42	40
43	45
44-49	30
50-52	33
53-71	20
72-80	17
81	25
➥Giant-size	
82-83	17
84-99	14
100	30
➥Origin recap	
101-130	8
131	75
➥1st Bullseye	
132	15
132/30¢	20
133	6
133/30¢	20
134	6
134/30¢	20
135	6
135/30¢	20
136	6
136/30¢	20
137-146	6
146/35¢	15
147	6
147/35¢	15
148	6
148/35¢	15
149-157	6
158	50
➥Frank Miller starts	
159	22
160-161	17
162	9
163	18
164-167	11
168	75
➥1st Elektra	
169	16
170	10
171	12
172-177	7
178-180	6
181	15
➥Elektra dies	
182-183	7
184	6
185	5
186	6
187-190	5
191	6
192-195	3
196	6
197-204	3
205	4
206-226	3
227	4
➥FM Born Again	
228-247	3
248-249	4
250	3
251	5
252	4
253	3
254	6
➥1st Typhoid Mary	
255-257	3
258	4
259-295	3
296-299	2
300	3
301-303	2
304	3
305-311	2
312	3
313-318	2
319	5
320-321	2
321/Variant	3
322-324	2
325	3
326-349	2
350	3
350/Variant	4
351-374	2
375	3
376-379	2
380	3
Ann 1	50
Ann 2-3	9
Ann 4	8
Ann 5	4
Ann 6-10	3
Ann 1997	4
Daredevil MARVEL, 1998	
0.5	5
1	7
1/Ltd.	50
1/Variant	9
2/A-2/B	5
3-5	4
5/A	5
6	3
7	4
8-15	3
16	5
16/Unlimited	6
17	3
17/Unlimited	5
➥Newsstand variant	
18-20	3
20/Unlimited	5
21	3
21/Unlimited	5
22	3
22/Unlimited	5
23	3
23/Unlimited	5
24-36	3
36/No #	5
➥Newsstand; no #	
37	3
37/Unlimited	5
➥Newsstand variant	
37/No #	4
➥Newsstand; no #	
38-56	3
57	4
58-64	3
65	4
66-89	3
89/Sketch	6
90-112	3
Daring Comics MARVEL, 1944	
9	1100
10	950
11-12	875
Dark Horse Presents DARK HORSE, 1986	
1	4
2-4	3
5-9	2
10-16	3
17	2
18	3
19-23	2
24	6
➥1st comics Aliens	
25-27	2
28	3
29-31	2
32	4
➥Concrete app.	
33-35	3
36	4
36/A	3
37-39	2
40	3
41-49	2
50	3
51	4
➥2nd Sin City	
52-53	3
54	4
55	2
56-57	4
58	2
59-61	3
62	4

RETROVIEW

Freedom Fighters #9 ★★★½



"Blitzkrieg at Buffalo!"

The "origin" of The Crusaders is revealed, and Dollman apparently shoots District Attorney Pearson.

Bob Rozakis indulged his fandom roots in this story with the "origin" of The Crusaders featuring a quartet of fans named Roy, Len, Marvin, and Archie. Strangely enough, they even look like younger versions of Thomas, Wein, Wolfman, and Goodwin.

OK, it's obvious by now that the appearance of two groups of the same name at the nearly the same time in *The Freedom Fighters* and *The Invaders* is no coincidence. A job well done all around.

Now to see what happens to Dollman.

DC
Aug 77 • 17 pp.
Writer: Bob Rozakis
Pencils: Dick Ayers
Inks: Jack Abel
Cover: Rich Buckler, Abel

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86-90	900
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115-117	625
118	825
119	600
120	800
➥Penguin app.	
121	600
122	1225
123	600
124	800
125-127	600
128	800
129-130	600
131-136	525
137	675
138	925
➥Robotman origin	
139	500
140	4000
➥1st Riddler	
141	575
142	1250
143-148	575
149	675
150	550
151	600
152-155	525
156	625
157-160	500
161-167	525
168	3750
➥Joker origin	
169-170	500
171	700
172-176	500
177-179	400
180	450
181-186	400
187	425
188-189	400
190	600
191-192	400
193	450
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201-202	400
203	450
204	400
205	575
206-210	400
211	450
212	400
213	525
214-224	375
225	4500
➥1st Manhunter	
226	1500
227-229	500
230	550
231	400
232	300
233	1250
➥1st Batwoman	
234	325
235	600
236	350
237-240	300
241-260	250
261-264	200
265	325
266	200
267	250
268-271	200
272	175
273	200
274-280	150
281-297	125
298	200
299-310	100
311	200
➥1st Catman	
312-326	100
327	225
➥New Bat symbol	
328	175
➥Alfred dies	
329-330	75
331	65
332	115
➥Joker	
333-340	60
341	75
342-352	60
353-358	75
359	350
➥1st Batgirl	
360-362	65
363	100
➥2nd Batgirl	
364	60
365	90
366-368	60
369	75
370	45
371	80
➥Batmobile	
372-376	50
377	65
378-380	50
381-386	40
387	75
388	50

Conan-Detective $

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➥All Sin City	
63-66	3
67	4
68-134	3
135	4
136-149	3
150	5
151-157	3
Ann '97-'00	5

Dark Knight Strikes Again
DC, 2001

1	3
1/A	5
2	3
2/A	4
3	3
3/A	4

Dark Mansion of Forbidden Love
DC, 1971

1	125
2-4	50

Dark Shadows
GOLD KEY, 1969

1	175
1/A	25
2-3	48
4-7	25
8-16	20
17-20	12
21-35	10

Dazzler
MARVEL, 1981

1	5
2	2
3-42	1

DC Comics Presents
DC, 1978

1	9
2	7
3	4
4-5	2
6	6
7-9	2
9/Whitman	6
10-25	2
26	14
➥1st New Teen Titans	
27	3
28-41	2
42-43	1
44	2
45-46	1
47	17
➥1st Masters Universe	
48-50	1
51	6
52	3
53-71	1
72	2
73-76	1
77-78	3
79-84	1
85	6
86	4
87-92	1
93	2
94-97	1
Ann 1-	3

DC 100 Page Super Spectacular
DC, 1971

4	175
5	350
➥Scarce	
6	150
7	60
8-9	75
10-13	60
14-17	45
18	30
19	24
20	35
21-22	22

DC Special
DC, 1968

1	60
2	50
3	35
4	25
5-14	20
15	16
16-28	10
29	12

DC Special Series
DC, 1977

1	10
2-5	7
6-8	6
9	16
10-14	6
15	8
16	20
➥Jonah Hex dies	
17-18	5
19-20	6
21	12
➥1st Miller Batman	
22-26	6
27	18

DC Super-Stars
DC, 1976

1	10
2-3	5
4	2
5	10
6-9	2
10	5
11	7
12-13	2
14-15	4
16	3
17	16
➥1st new Huntress	
18	2

Deadly Hands of Kung Fu
MARVEL, 1974

1	30
2	8
3-5	6
6-10	5
11-19	4
20	7
21-30	3
31	6
32-33	3
Special 1	4

Defenders
MARVEL, 1972

1	90
2	35
3	30
4-5	26
6-7	16
8	25
9	16
10	55
➥Avengers War	
11	15
12-13	9
14-16	10
17-20	7
21-24	6
25-29	7
30-33	4
34-38	5
34-38/30¢	20
39-47	4
48-52	5
48-52/35¢	15
53-62	4
63	5
64-92	4
93-100	3
101-152	2
Ann 1	12

Detective Comics
DC, 1936

0	3
1	80000
2	18250
3	10800
4-5	6850
6-7	4450
8	6500
9-17	4350
18	5000
19	4150
20	6300
21	3250
22	3950
23-26	3250
27	225000
➥1st Batman	
27/2nd	9
28	25000
➥2nd Batman	
29	35000
30	7500
31	27500
➥Batman vs. Monk	
32	6000
33	50000
➥Batman origin	
34	7500
35	10000
36-37	6500
38	57500
➥1st Robin	
39	6000
40	6500
41	4000
42-45	3000
46-50	2000
51-57	1750
58	4750
➥1st Penguin	
59	2000
60	1750
61	1500
62	2250
63	1750
64	5000
➥1st Boy Commandos	
65	2250
66	4000
➥1st Two-Face	
67	2000
68-69	1750
70-71	1500
72-75	1250
76	1500
77-79	1000
80	1250
81-83	1000
84	900
85	1250

CBG Trendwatcher

John Tinkess, Another Dimension

For the second month in a row, Barack Obama's appearance in *Amazing Spider-Man* #583 created a sales juggernaut for Marvel. The third, fourth, and fifth printings of this momentous issue combined to make it our top-selling issue again. Obama-mania has also spilled over to other publishers, with strong sales on IDW's *Presidential Material* issue, although we have yet to see much interest in the *Savage Dragon* or *Youngblood* Obama issues.

Batman enjoyed an impressive sales boost this month with the first part of Neil Gaiman's two-part story, and demand for both Green Lantern titles has been growing rapidly, as we get closer to "Blackest Night."

Thor #600 was our top-selling non-Obama Marvel title this month, followed closely by *New Avengers, Dark Avengers*, and *Captain America. Agents of Atlas, Secret Warriors*, and *Black Panther* all got off to great starts, as well, and, in general, most "Dark Reign" tie-ins are enjoying strong sales.

Despite scheduling delays and artistic changes, *Final Crisis* has been a consistently huge seller for us throughout its run with sales rivaling *Secret Invasion*, but I have to wonder if DC didn't drop the ball regarding the aftermath. As soon as *Final Crisis #7* was released, I had customers asking "What's next?" With such titles as *Flash: Rebirth* and the Crisis Aftermath issues still weeks (or months) away and few of DC's current titles showing aftereffects from this huge event, it's a difficult question to answer. I still believe that *Flash: Rebirth* will be tremendously successful but wonder how much momentum has been lost by not launching more new series directly out of *Final Crisis.*

Considering the continuing economic struggles around the world, it should come as no surprise that many within the comics industry are also tightening their belts. Diamond Comic Distributors recently announced higher minimum orders for the publishers it carries, resulting in some of the smaller presses having difficulty making the cut. Independent comics have always relied on preorders to some degree, but this new policy has made it more important than ever for fans to let their local retailers know what they want. Every month, *Previews* lists thousands of new items, and I can say that, as a retailer, it can be a daunting task to go through that enormous catalog to try to guess correctly what our customers will want to buy two months in the future. In particular, when it comes to new series with no sales history, it might be an *educated* guess — but we are still making a guess, and there is only so much money that retailers can afford to gamble on unproven new series each month.

Customer feedback is our best tool to gauge future orders and we love to hear about the books you're looking forward to. Whether you're placing preorders or even just mentioning titles that you might be interested in trying, communicating with your local shop is the best way to make sure that the items you want make it to the shelves.

John Tinkess *runs* ***Another Dimension*** *in Calgary, Alberta. He can be reached at* ***comics@another-dimension.com*** *or* ***(403) 283-7078.***

Brave and the Bold Vol. 1: *Lords of Luck*

DC

$17.99, color, 160 pgs.
Writer: Mark Waid
Artists: George Pérez, Bob Wiacek
reviewed by **Kurt Anthony Krug** ★★★½

DC's *The Brave and The Bold* unites an assortment of heroes. The first volume has Batman joining forces with Green Lantern (Hal Jordan), Supergirl, Lobo, Blue Beetle, and The Legion of Super Heroes.

Mark Waid knows these characters intimately and writes with a nod and a wink to the Silver Age, yet has an eye to the future — especially since a few hints about *Final Crisis* are dropped. What makes the book good is its character moments, such as Bruce Wayne and Hal Jordan in a casino. Waid moves these two forward, since Wayne had it in for Jordan for a long time, thanks to the latter's being Parallax. Jordan also has impure thoughts about the underage Supergirl in a funny scene.

As for the art, you'd swear this was a giant cross-company crossover, but it's not; it takes place in a single series. George Pérez — a man who knows how to draw a picture — gives it the sweeping feel of an epic event, as the setting changes from present-day Gotham to The Legion's futuristic era. This is a treasure-trove of great stories!

www.dccomics.com

UNSLABBED Near Mint

Detective Comics CONTINUED
389-390 35
391-393 25
394 35
395 125
➥N. Adams art
396-397 35
398-399 30
400 175
➥1st Man-Bat
401 30
402 55
403-404 35
405-407 30
408-410 40
411 30
➥1st Talia
412-424 25
425-427 20
428-436 15
437 20
➥100-page issue
438-445 28
➥100-page issue
446 12
447-450 8
451-455 6
456-457 9
458-462 6
463 45
➥1st Calculator
464 6
465-468 9
469-470 5
471-473 8
474-476 15
477-479 8
480 5
481 7
482 5
483 8
484 5
485-499 4
500 5
501-503 4
504 6
505-523 4
524 5
525-534 4
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536-564 4
565-568 3
569-570 4
571 3
572 4
573-574 3
575 4
576-577 3
578-585 4
586-587 3
588-590 4
591-675 3
675/Variants . . . 4
676 3
677-682 2
682/Variant . . . 3
683-699 2
700/Both 4
701-718 2
719 3
720 4
721-722 3
723-740 2
741 3
742-746 2
747-749 3
750 5
751 12
752-774 3
775 4
776-799 3
800 4
801-816 3
817 12
818-839 3
1000000 4
1M/Variant . . . 15
Ann 1 5
Ann 2 4
Ann 3-7 3

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Ann 8 4
Ann 9 3
Ann 10 4

Dirty Dozen
DELL, 1967
1 25

Doctor Solar, Man of the Atom
GOLD KEY, 1962
1 150
2 80
3 50
4 60
5 30
6-10 25
11-14 16
15 20
16-20 16
21-27 12
28-31 4

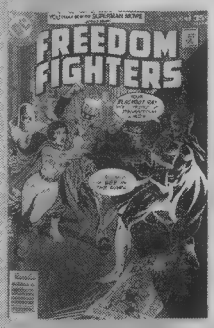
Doctor Strange
MARVEL, 1968
169 75
170-171 30
172-173 27
174 20
175 35
176-183 27

Doctor Strange
MARVEL, 1974
1 25
2 18
3-4 10
5-6 8
7 7
8-9 4
10 7
11 6
12-13 4
13/30¢ 20
14 3
14/30¢ 20
15 3
15/30¢ 20
16 3
16/30¢ 20
17 3
17/30¢ 20
18-23 3
23/35¢ 15
24 3
24/35¢ 15
25 3
25/35¢ 15
26-81 2
Ann 1 6
Special 1 3

Donald Duck
DELL, 1952
26 300
27-29 100
30-44 65
45 125
46 175
➥Barks "Secret"
47-51 65
52 150
53 65
54 125
➥Barks Forbid. Valley
55-58 50
59-60 125
➥Barks "Ants"
61-67 40
68 100
➥Barks art
69-70 40
71-84 30
85-120 25
121-135 20
136-150 15
151-190 10
191-210 5
211-216 3

RETROVIEW

Freedom Fighters #10 ★★★



DC
Oct 77 • 17 pp.
Writer: Bob Rozakis
Pencils: Dick Ayers
Ink[illegible]
Cover: Rich Buckler, Abel

"Murder in Miniature"

While Dollman is questioned about his involvement with D.A. Pearson's murder, he reveals his origins to Earth-1's Martha Roberts. Meanwhile, several other Freedom Fighters tangle with Cat-Man in Minneapolis.

It's a cross-country caper this issue with lame-o villain Cat-Man brought back after more than a decade. He doesn't fare any better against Uncle Sam and company than he did against Batman.

It only took 10 issues, but finally readers who might not be familiar with the Quality heroes who compose The Freedom Fighters are learning their backstories.

© DC

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218-219 10
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229-240 8
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246 17
247-249 5
250 8
251-260 4
261-279 3
280-285 2
286 3
287-307 2

Doom Patrol
DC, 1964
86 135
87 70
88-90 50
91-98 40
99 60
100 75
101-120 25
121 45
➥Doom Patrol dies
122-124 2

Dudley Do-Right
CHARLTON, 1970
1 45
2 18
3 12
4-7 10

Dynamo
TOWER, 1966
1 35
2-3 25
4 40

Eerie
WARREN, 1965
1 175
2 100
3 40
4-6 30
7-10 28
11-16 18
17 60
➥Scarce
18-39 18
40 6
41-60 12
61-70 10
71-80 9
81 70
➥Frazetta cover
82-100 9
101-139 8
YB 1970 36
YB 1971 25
YB 1972 18

80 Page Giant Magazine
DC, 1964
1 295
2 150
3-5 125
7 150
8 265
➥Secret Origins
9-11 125
12-15 80

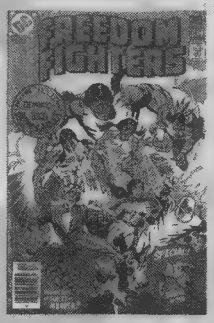
Eternals
MARVEL, 1976
1 10
1/30¢ 25
2 5
2/30¢ 15
3-5 3
6-12 2
12/35¢ 15
13 2
13/35¢ 15
14 2
14/35¢ 15
15 2
15/35¢ 15
16 2
16/35¢ 15
17-19 2
Ann 1 7

Eternal Warrior
VALIANT, 1992
1 4
1/GoldEmboss 25
1/Gold 10
2 3
3 2
4 5
5-7 2
8 3
9-21 1
22 2
23-25 1
26 4
27 1
27/VVSS 125
28-29 1
30-40 2
41-45 3
46-49 4
50 7
Special 1 4
YB 1-YB 2 5

Famous First Edition
DC, 1974
F-4 15
➥Whiz #2
F-5 13
➥Batman #1
F-6 10
➥W. Woman #1
F-7 12
➥All-Star #3
F-8 9
➥Flash #1
C-26 10
➥Action #1
C-28 9
➥Detective #27
C-30 10
➥Sensation #1
C-61 9
➥Superman #1

Fantastic Four
MARVEL, 1961
1 20000
➥1st Fantastic Four
1/Golden 70
2 4500
➥1st Skrulls
3 3000
4 3500
5 5000
➥1st Dr. Doom
6 2000
7 1250
8 1200
9-10 1150
11 1000
12 2700
➥Thing vs. Hulk
13 600
14 500
15 700
16-19 500
20 600
21 450
22-23 250
24 240
25 550
26 600
➥Avengers app.
27 300
28 500
➥X-Men app.
29-31 260
32-34 250
35-40 165
41-43 110
44 85
45 325
➥1st Inhumans
46 150
47 100
48 460
➥1st Silver Surfer
49 350
50 400
51 150
52 300
➥1st Black Panther
53 140
54 105
55 210
➥Thing vs. Surfer
56 100
57 115
58 90
59 60
60 65
61 70
62-63 60
64 50
65 55
66 115
➥1st Warlock
67 105
68-69 60
70 55
71 45
72 100
➥Silver Surfer app.
73 80
74 85
75 55
76 45
77 50
78 35
79 50
80-85 40
86 50
87 40
88-89 35
90-93 30
94 40
95-96 30
97-98 25
99 30
100 70
101-105 30
106 22
107 30
108 22
109-111 20
112 175
➥Thing vs. Hulk
113 25
114 27
115 25
116 65
➥52 pages
117-120 15
121 30
➥Galactus app.
122 45
123 27
124-125 20
126 30
127 35
128 30

Freedom Fighters #11 ★★½



"Divided We ... Die??"

While Dollman is on trial for the murder of D.A. Pearson, Uncle Sam, The Phantom Lady, and The Human Bomb attempt to set up a new base in Texas, where they run into a quartet of super-powered Native Americans.

If they weren't crooks, it would have been nice to see Bob Rozakis tie the quartet of Indians to Super-Chief somehow. However, this group just seems lame — from their reason for gaining powers to the powers themselves.

The origins continue this issue with one for The Ray. It's a good synopsis and updating of his Golden Age beginnings.

DC
Dec 77 • 17 pp.
Writer: Bob Rozakis
Pencils: Dick Ayers
Inks: Jack Abel
Cover: Rich Buckler & Abel

Near CGC copy **9.6** **Then 35¢ NOW $4**

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146	10
147	15
148-154	10
155	15
156-158	12
159-163	10
164	9
165	7
166	10
167	15
168-169	10
169/30¢	20
170	10
170/30¢	20
171	6
171/30¢	20
172	6
172/30¢	20
173	6
173/30¢	20
174-183	6
183/35¢	15
184	6
184/35¢	15
185	5
185/35¢	15
186	5
186/35¢	15
187	5
187/35¢	15
188-200	5
➥Byrne script/art begins	
201-239	4
240-248	3
249	4
250	5
251	4
252-255	3
256	4
257-259	3
260	5
261	4
262-268	3
269	4
270	3
271	4
272	5
273-286	3
287-295	2
296	3
297-299	2
300	3
301-318	2
319	3
320-346	2
347-350	3
351-357	2
358	3
359-370	2
371	3
372-374	1
375	3
376-378	1
379-380	2
381	3
382	2
383-387	1
387/Variant	3
388-394	2
394/CS	3
395-398	2
398/Variant	3
399	2
399/Variant	3
400	4
401-415	2
416	4
500	45
500/CS	4
501	100
502	5
503-506	3
507	35
508	50
509-510	40
512-513	3
514-516	2
517-526	3
527	7
➥Straczynski starts	
527/Variant	4
527/DirCut	5
527/Conv	7
528-535	3
536	10
537	7
538-565	3
Ann 1	900
Ann 2	500
Ann 3	175
Ann 4	90
Ann 5	60
Ann 6	40
Ann 7-8	18
Ann 9	10
Ann 10-11	8
Ann 12-14	5
Ann 15-27	3
Special 1	2
Ashcan 1	1

Fantastic Four
MARVEL, 1998

1	3
1/A	4
2-5	3
6-24	2
25	3
26-34	2
35	3
36-49	2
50-51	4
52	2
53	3
54	4
55-59	2
60	1
61-70	2
Ann 1998	5
Ann 1999	4
Ann 2001	3

Fantasy Masterpieces
MARVEL, 1966

1	75
2	35
3	30
4-8	18
9	30
➥Torch origin	
10	10
11	15

Fear
MARVEL, 1970

1	95
2	30
3-4	15
5	20
6-9	15
10	35
➥Man-Thing starts	
11	18
12	12
13-14	9
15-17	12
18	9
19	25
➥1st Howard Duck	
20	20
➥Morbius begins	
21	9
22	7
23	8
24	12
➥Blade app.	
25	8
26-29	7
30	12
31	7

Felix the Cat
DELL, 1948

1	315
2	145
3	100
4-5	85
6-10	70
11-20	60
21-30	85
31	45
32-33	75
34-35	45
36	75
37	225
38-40	75
41	60
42-51	55
52-61	48
Ann 1	200
Ann 2	165

Fightin' 5
CHARLTON, 1964

28	20
29-30	10
31-39	9
40	18
➥1st Peacemaker	
41	10
42-49	3

Firestorm
DC, 1978

1	8
2	2
3	3
4-5	2

Firestorm Nuclear Man
DC, 1987

65-94	1
30-31	3
95-96	1
32	3
97-99	1
100	3
Ann 5	1

1st Issue Special
DC, 1975

1	7
2	5
3-5	4
7	5
8	15
➥Warlord	
9-12	4
13	5

Flaming Carrot Comics
AARDVARK-VANAHEIM, 1984

1	26
2	15
3	12
4	10
5-6	8
7	7
8-9	5
10-12	4
13-15	3
15/A-16	4
17-24	3
25	4
26-30/A	3
32	4
31	3
Ann 1	5

Flash
DC, 1959

105	6500
106	2000
107	1000
108	850
109	650
110	1500
➥1st Kid Flash	
111	450
112	600
➥1st Elong. Man	
113	550
114	275
115	350
116	250
117	300
118-120	250
121-122	200
123	1500
➥1st Earth-2	
124-128	150
129	325
➥GA Flash app.	
130	150
131-136	125
137	475
➥GA Flash app.	
138-140	125
141-142	150
143	125
144-150	100
151	80
152-153	65
154-158	60
159	75
160	90
➥Giant-size	
161-164	50
165	70
166-167	50
168	95
169	70
➥Origin of Flash	
170-174	50
175	175
➥Race w/Superman	
176-179	40
180	50
181-183	35
184	50
185-186	35
187	65
188-191	35
192-193	25
194	40
195	25
196	40
197-200	25
201-202	20
203	25
204	20
205	35
206	20
207-212	17
213	25
214	40
215	35
216-219	17
220-228	15
229	30
230-231	15
232	30
➥100-page issue	
233-237	10
238-245	7
246	12
247-262	7
263-273	4
274	5
275	7
276-288	4
289	5
290-299	3
300	5
301-304	3
305-306	4
307-349	3
350	7
Ann 1	400

Fury of Firestorm
DC, 1982

1	6
2-10	2
11-61	1
61/A	10
62-64	1
Ann 1-4	2

Ghost Rider
MARVEL, 1973

1	130
2	37
3-4	25
5	23
6-14	15
15-16	12
17-19	10
17-19/30¢	20
20	10
21-23	7
24-26	8
24-26/35¢	15
27-30	7
31-49	6
50	12
51-68	5
69-80	4
81	10

Ghosts
DC, 1971

1	100
2	35
3-5	17
6-10	12
11-20	10
21-30	6
31-39	5
40	6
41-50	5
51-70	4
71-112	3

Giant-Size Avengers
MARVEL, 1974

1	30
2	25
3-4	20
5	15

CBG Trendwatcher

Michael Tinnel, Autobot City Comics & Toys

For years, I have heard that the first three months of the year are the worst for sales. I can truly say that January and February have been good to me. Maybe it's because people have received their tax rebates earlier or had other extra money to spend, but I can say that February was a whole lot better than I'd anticipated.

OK, Marvel, we get the picture that we have the first African-American President. So please stop printing follow-up editions of *Amazing Spider-Man* #583. And, while Marvel did an extremely good job with *Thor* #600, only my regular customers picked it up. Among my sell-outs in February were *Dark Avengers* #2, along with the second printing of *Dark Avengers* #1 and such other "Dark Reign" titles as *Deadpool, War Machine*, and *Mighty Avengers*. Jeph Loeb's *Hulk* finally got its latest issue out on the shelves.

Marvel has also had disappointing titles this month including *Fantastic Four, Ghost Rider: Danny Ketch*, and the biggest disappointment, *New Avengers* #50. Many of my customers were expecting to see a knock-down drag-out fight between the Dark Avengers' Iron Patriot and the New Avengers' Captain America. But all we got was The Red Hood and his so-called gang — and then, to make it worse, two pages of Clint Barton telling the public on live TV that Norman Osborn couldn't be trusted.

Turning to DC, with *Final Crisis* over, we're seeing some better stories, starting with *Batman* #686 which gave just due to The Caped Crusader. Other sellouts this month for the Batman line included *Batman and the Outsiders Special* #1 and then the following week's *Outsiders* #15. I also had big sellouts on first and second printings of Green Lantern issues with the "Rage of the Red Lanterns" storyline. Everyone can't wait until *Blackest Night* starts. The most impressive issue to come out this month was *R.E.B.E.L.S.*, which many of my customers were happy to see. I think with DC suspending *Batman* and *Detective Comics*, it should have done the same for *Nightwing, Robin,* and *Birds of Prey*, since it's more than likely that each title will reboot with a new #1. The biggest disappointment was DC's version of Captain America in *The Mighty*. My customers saw it first and I agree with their assessment.

Sales picked up in February for such Image titles as *Youngblood* #8 and *Savage Dragon* #145, with each series cover graced with the image of our newest president. Sales remain steady for Todd McFarlane's *Spawn*.

Such independent titles as IDW's *G.I. Joe* and *G.I. Joe Origins* sold out its first day, as well as IDW's knock-off version of *Watchmen: The What Men?*

Michael Tinnel *runs* ***Autobot City Comics & Toys*** *in* ***Benton, Ark.*** *He can be reached at* ***AutobotCityComics@yahoo.com*** *or (501) 778-4440.*

Captain America Theater of War: America First! #1
Marvel

$4.99, color, 64 pgs.
Writer and artist: Howard Chaykin
reviewed by **Andrew Wahl**
★★½

This one-shot is an enjoyable affair, featuring a fun story and exceptional art by comic-book legend Howard Chaykin. So why is it also disappointing?

America First is set in the 1950s, featuring the Captain America of that era. While Chaykin often excels at period pieces, his take on the Red Scare here features more straw men than bogeymen. The Joseph R. McMurphy character — a McCarthy stand-in — falls particularly flat, and appearances by a young Black Widow and Nick Fury offer little more than a nod to the faithful. The shallowness of the characters has a lot to do with the fact that this is a Done in One special. *America First* would have been a fine first issue for a mini-series, but the one-shot doesn't give the characters or the era enough time to develop.

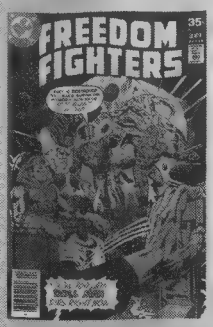
Backing up Chaykin's tale are two Captain America short stories from the 1950s. While fun, they would have benefited from some context; an article on the history of the 1950s Cap would have significantly helped this entire package.

www.marvel.com

	UNSLABBED Near Mint
Giant-Size Captain America MARVEL	
1	20
... Fantastic Four MARVEL, 1974	
1	20
2	12
3	10
4	12
5-6	10
... Hulk MARVEL, 1975	
1	23
... Hulk MARVEL, 2006	
1	8
... Invaders MARVEL, 1975	
1	15
➥G.A. Subby origin	
... Iron Man MARVEL, 1975	
1	17
... Man-Thing MARVEL, 1974	
1	15
2	9
3	12
4	10
5	12
... Spider-Man MARVEL, 1974	
1	35
2-3	12
4	45
➥Punisher app.	
5	12
6	15
... X-Men MARVEL, 1975	
1	800
➥1st new X-Men	
2	80
3-4	5
G.I. Combat DC, 1957	
44	500
45	300
46	250
47	225
48-50	100
51-54	85
55	125
56-60	85
61-66	70
67	125
➥1st Tank Killer	
68	400
69-86	70
87	300
➥1st Haunted Tank	
88-100	65
101-110	45
111-113	38
114	75
➥Haunted Tank origin	
115-120	28
121-140	22
141-145	8
146-150	10
151-160	8
161-180	7
181-200	5
201-250	4
251-288	3
G.I. Joe, A Real American Hero MARVEL, 1982	
1	14
2	8
3-9	4
10	6
11-13	4
14	5
15-18	4
19	6
20	4
21	15
➥Silent issue	
22-55	4
56	5
57	3
58	4
59-151	3
152-154	7
155	16
➥Low circulation	
YB 1	3
YB 2-4	2
Special 1	20
Godzilla MARVEL, 1977	
1	12
1/35¢	15
2	6
2/35¢	15
3	5
3/35¢	15
4-5	5
6-10	4
11-24	3
Gorgo CHARLTON, 1961	
1	200
2-3	100
4	75
5	50
6-10	40
11-16	30
17-23	20
Great Comics GREAT COMICS, 1941	
1	500
2	285
3	660
➥Hitler story	
Green Arrow DC, 1988	
0	3
1	4
2-20	2
21	3
22-49	2
50	3
51-74	2
75	3
76-95	2
96-99	3
100	7
101	18
➥Death of O. Queen	
102-124	2
125	4
126-136	3
137	4
1000000	3
Ann 1-7	4
Green Arrow DC, 2001	
1-2	6
3-42	3
43	7
➥Speedy HIV	
44	4
45-49	3
50	4
51-75	3
Green Lantern DC, 1960	
1	4500
➥1st Guardians	
2	1000
3	600
4-5	450
6	400
7-10	300
11-12	200
13	250
14-16	175
17-20	150
21-27	125
28-30	100
31-39	75
40	350
➥GA Lantern app	
41-49	75
50-51	60
52	80
53-58	55
59	125
➥1st Guy Gardner	
60-75	50
76	375
➥Green Arrow starts	
77-78	75
79-84	60
85	50
86	60
➥Drug issue	
87	50
88	30
89	45
90-92	10
93-99	9
100	10
101	9
102-111	4
112	8
113-115	3
116	8
117-121	3
122	4
123	6
124-130	3
131-135	2
136-139	3
140	2
141	5
➥1st Omega Men	
142-144	3
145-149	2
150	5
151-173	2
174	3
175-178	2
179	3
180-193	2
194	3
195	4
196-205	2
Special 1-2	3
Haunt of Fear E.C., 1950	
1	2750
2-3	1000
4	750
5	550
6	425
7-9	400
10	375
11-13	300
14	450
15-18	300
19	375
20	300
21-28	250
Haunt of Horror MARVEL, 1974	
1	8
2	6
3-5	5
Hawkman DC, 1964	
1	475
2	200
3	75
4	200
➥1st Zatanna	
5-9	65
10-12	50
13-15	40
16-19	36
20-27	32
Herbie ACG, 1964	
1	95
2	60
3-5	48
6-7	40
8	50
9-10	38
11-23	30
House of Mystery DC, 1951	
1	2000
2	850
3	600
4-5	450
6-10	350
11-15	300
16-25	220
26-35	170
36-50	140
51-61	95
62	70
63	85
64	70
65	85
66-69	70
70	85
71-75	65
76	85
77-79	65
80-83	54
84-85	85
86-99	54
100	65
101-116	45
117-119	35
120	45
121-130	28
131-142	22
143	175
➥J'onn J'onzz starts	
144	75
145-155	50
156	75
➥1st Robby Reed	
157-159	50
160	90
➥1st S.A. Plastic Man	
161	35
162-173	32
174	50
175	45
176-177	24
178	45
➥N. Adams art	
179	60
➥1st Wrightson art	
180-181	25
182	18
183	25
184	18
185	30
186	75
➥Wrightson art	
187	20
188	30
189-190	20
191	25
192	20
193	25
194	30
195	45
➥Wrightson	
196-201	20
202-203	14
204	20
205-206	12
207	40
➥Wrightson art	
208	12
209-213	10
214-220	6
221	12
222-223	6
224	35
225-226	18
227	27
228-229	18
230-250	5
251-259	4
260-321	3
House of Secrets DC, 1956	
1	1500
2	550
3	450
4	350
5-7	200
8	230
9-12	200
13-15	125
16-20	110
21	85
22	80
23	100
➥1st Mark Merlin	
24-30	80
31-50	65
51-60	52
61	125
➥1st Eclipso	
62	60
63-65	50
66	65
➥Eclipso cover	
67	40
68-79	36
80	45
81	55
➥1st Abel	
82-84	20
85	32
86	20
87	45
➥Wrightson art	
88-91	40
92	450
➥1st Swamp Thing	
93-99	25
100	27
101-112	18
113-141	10
142-154	7
Howard the Duck MARVEL, 1976	
1	15
2	5
3	4
3/30¢	20
4	2
4/30¢	20
5-11	2
12	7
13	5
13/35¢	15
14-17	2
14-17/35¢	15
18-32	2
33	3
Ann 1	4

RETROVIEW

Freedom Fighters #12 ★★½



"Bust-Out in the Big House!"

The Freedom Fighters and Martha Roberts work via different means to win Dollman's release from a death sentence. Also, Firebrand joins the team.

Bob Rozakis has come up with a novel way to bring at least one more Quality hero into the mix with this retcon for Firebrand. Rod Reilly sold the Nazis of Earth-X information on the resistance only to turn that information against the Nazis and help wipe them out. When things got too hot for him, he fled to Earth-1, as well.

The Dollman case took too long to complete, especially with the bimonthly schedule.

DC
Feb 78 • 17 pp.
Writer: Bob Rozakis
Pencils: [illegible]
Inks: [illegible]
Cover: Rich Buckler, Jack Abel

Best CGC copy: 9.8 Then 35c NOW $4

Freedom Fighters #13 ★★★

"The Amazing Origin, the Deadly Return, the Startling Secret of The Black Condor"

A transformed Black Condor attacks his teammates and transforms them into zombie-like beings until Firebrand saves the day.

Black Condor receives the longest origin recap to date of any of The Freedom Fighters, but it still makes little sense. An orphaned boy raised by a condor learns how to fly? Yeah, right.

Giving Firebrand a redeeming moment adds to his character, but what else can he bring to the team, aside from shared Earth-X experiences? He has no super-powers. This issue's cover was the poorest of the series.

DC
Apr 78 • 17 pp.
Writer: Bob Rozakis
Pencils: Dick Ayers
Inks: Jack Abel
Cover: Rich Buckler, Abel

CGC copy: **9.4**

Then 35¢ NOW $4

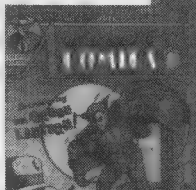
	UNSLABBED Near Mint
Incredible Hulk MARVEL, 1962	
-1	2
1	13000
➥1st Hulk	
2	3500
3	2000
4-5	1750
6	2250
102	150
103	100
104	75
105	70
106-112	50
113-115	40
116-121	35
122	55
➥Thing vs. Hulk	
123-125	30
126-130	25
131	30
132	25
133	20
134-136	16
137-151	20
152	25
153-160	20
161	30
162	55
➥1st Wendigo	
163-171	15
172	25
➥X-Men app.	
173-176	15
177-178	17
179	16
180	180
➥Wolverine cameo	
181	750
➥1st Wolverine story	
181/Ace	5
182	100
➥2nd Wolverine	
183	12
184-190	10
191-198	8
198/30¢	20
199	8
199/30¢	20
200	11
200/30¢	30
201	7
201/30¢	20
202	7
202/30¢	20
203-212	7
212/35¢	15
213	7
213/35¢	15
214	7
214/35¢	15
215	7
215/35¢	15
216	7
216/35¢	15
217-218	7
219-240	5
241-249	4
250	7
251-285	3
286	4
287-295	3
296	5
297	4
298-299	3
300	4
301-319	3
320-323	2
324	5
325	3
326	4
327-328	3
329	2
➥1st McFarlane	
330-334	5
335	2
336-339	3
340	14
➥vs. Wolverine	
341	4
342-349	2
350	5
➥1st Dale Keown	
351-371	2
372	3
373-376	2
377-378	3
379-384	2
385	4
386	3
387-391	2
392	3
393	4
394	3
395-399	2
400	3
401-418	2
418/Variant	3
419-425	2
425/Variant	4
426-448	2
449	8
450	5
451-474	2
Ann 1	115
Ann 2	40
Ann 3-4	25
Ann 5	9
Ann 6	7
Ann 7	9
Ann 8	5
Ann 9	3
Ann 10	4
Ann 11-19	3
Ann 20	4
Ann '97-'98	3
Ashcan 1	1
Iron Fist MARVEL, 1975	
1	35
2	12
3	10
4	8
4/30¢	20
5	8
5/30¢	20
6	8
6/30¢	20
7-13	8
13/35¢	10
14	80
➥1st Sabretooth	
14/35¢	150
15	27
15/35¢	75
Ironjaw ATLAS-SEABOARD, 1975	
1	9
2-3	6
4	8
Iron Man MARVEL, 1968	
1	365
2	75
3-4	60
5	55
6-7	50
8	40
9	90
10	42
11-12	35
13-17	27
18-20	25
21-30	20
31-40	15
41-42	12
43	35
➥1st Guardsman	
44	12
45-46	15
47	35
➥Barry Smith art	
48-50	12
51	17
52-53	10
54	16
55	110
➥1st Thanos	
56-67	15
68-97	10
85-89/30¢	20
98-99	8
99/35¢	15
100	12
100/35¢	18
101	7
101/35¢	12
102	7
102/35¢	12
103	7
103/35¢	12
➥Alcoholism issue	
104-129	7
130-149	5
150	7
151-153	5
154	7
155-159	5
160	7
161-170	5
171-181	3
182	4
183-185	3
186	4
187-191	3
192	4
193-200	3
201-224	2
225-232/A	3
233-243	2
244	3
245-250	2
251-257	1
258-280	2
281-282	3
283-284	2
285-287	1
288	3
289	1
290	4
291-299	1
300	3
300/Variant	4
301-304	1
305-310	2
310/CS	3
311-316	2
317	3
318-324	2
325	3
326-332	2
Ann 1	27
Ann 2	20
Ann 3	10
Ann 4	4
Ann 5-10	3
Ann 11-13	2
Ann 14-15	3
Ashcan 1	2
Iron Man & Sub-Mariner MARVEL, 1968	
1	100
3-5/35¢	8
6-28	3
Ann 1-3	2
Johnny Thunder DC, 1973	
1	12
2-3	8
Joker DC, 1975	
1	16
2	12
3-5	8
6-9	7
Jonah Hex DC, 1977	
1	28
2	10
3-5	7
6	6
7-8	7
9-10	5
11-20	4
21-92	3
Journey into Mystery MARVEL, 1952	
-1	2
1	3100
2	950
3-4	700
5	800
6-11	450
12-22	350
23-32	225
33	250
34-40	225
41-49	200
50	160
51-61	155
62	250
63-71	145
72	140
73	200
74-81	140
82	160
83	4500
➥1st Thor	
83/Golden	60
84	725
85	450
86	400
87	600
88	250
89	300
90	150
91-92	130
93	160
94-96	130
97	325
98	120
99	105
100	115
101	150
102-108	75
109	90
110-111	75
112	210
➥Thor vs. Hulk	
113-114	75
115	90
116	75
117-125	70
503-521	2
Ann 1	150
JSA DC, 1999	
1	5
2-36	3
37	4
38-49	3
50	4
51-57	3
58	4
59-66	3
67	7
➥Identity Crisis tie	
68	5
69-70	4
71	3
72	4
73	5
➥Inf. Crisis tie	
74	4
➥Inf. Crisis tie	
75-87	3
Ann 1	5
Justice League DC, 1987	
1	6
2-3	3
3/Ltd.	10
4-6	2
Ann 1	3
Justice League America DC, 1989	
0-50	2
51-68	1
69	3
70-99	2
100	3
100/Variant	4
101-113	2
Ann 4-8	3
Ann 9	4
Ann 10	3
Special 1	2
Special 2	3
SP 1/Both	2
Justice League of America DC, 1960	
1	5000
2	1250
3	1000
4	700
5	600
6-8	400
9	1000
➥JLA origin	
10	400
11-15	250
16-20	225
JLA DC, 1997	
1	6
2-6	4
7-15	3
16-40	2
41	3
42-49	2
50	4
51-74	2
75	4
76-99	2
100	4
101-108	3
➥Post ID Crisis	
109-114	2
115	12
➥ID Crisis follow-up	
116	5
117-125	3
1000000	2
Ann 1	6
Ann 2	5
Ann 3	4
GS 1-2	5
GS 3	6
John Carter, Warlord of Mars MARVEL, 1977	
1	8
1/35¢	15
2	4
2/35¢	8
3-5	3

Litch's Passing Grade

A busy summer ahead for CGC

CBG asked Certified Guaranty Company Vice President, Modern Age Specialist, and Restoration Detection Expert Paul Litch what activity he's seeing these days. "There are a lot of comics continuing to come in, not just from shows." CGC maintains a presence at many major comic-book conventions throughout the year, helping collectors and dealers to stay up to date with when and why to submit material for its third-party grading. Litch said the company is managing to hold steady on many of its turnaround times, though Modern comics (those published in or after 1975) experienced enough delays in March because of the volume of submissions that it was about three days behind its goal.

Does he see a difference between comics he sees at shows and comics that come in via the mail? "We still get dog-chewed books at shows, because people are trying out the service for the first time. Often, they're just bringing in comics they grew up with that are precious to them. We see many more nice issues in the comics that come to us in the mail, because those tend to come from people who have been collecting for a while and know more about condition."



One of the founding graders, Litch keeps an eye on the incredible variety of Modern variants and defects — but he said he still is excited to see rare key comics. "As a Green Lantern fan," he said, "I always like to see *All-American Comics* #16 (Jul 40). But everyone gets excited when issues like a *Marvel Comics* #1 or a *Detective Comics* #27 show up." So are there still any comic books that none of the graders have seen until now? "Yes, we still get in old comics from time to time that have never crossed our desks before."

In an economy in which many comics buffs and collectibles buyers and sellers are aiming to buy and sell on a national basis, it seems that many are finding a third-party grading service to be a helpful adjunct to that activity. "It's a strange position for us to be in," he said, "where everyone else is struggling but we seem to be increasing our business."

He said it looks as if CGC is going to have "a very busy summer." Plans are to hit the major conventions around the country. "If the New York Comic Con is any indication — and, last year, it was a *great* indication — we are going to be swamped at shows. This year's New York show was larger than last year, which was itself our biggest ever.

"We think this will be a stellar year for CGC."

Daredevil: Born Again
Marvel

$24.99, color, 248 pgs.
Writer: Frank Miller
Artist: David Mazzuchelli
reviewed by **Kurt Anthony Krug** ★★★½

If there's any story that defines Daredevil, this is it. *Guardian Devil, The Elektra Saga, Man without Fear, Fall from Grace, The Devil: Inside and Out* — all of which are great DD stories — take their cue from *Born Again*. Matt Murdock's identity is sold out by girlfriend Karen Page for a drug fix, and that information makes its way to The Kingpin.

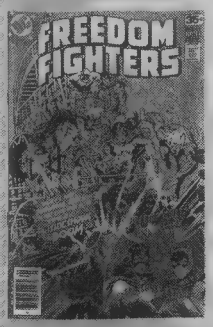
At that point, Kingpin systematically tears DD down, getting him disbarred, freezing his assets, blowing up his house, dragging through the mud the reputations of both of his identities, turning his friends against him, and pushing his sanity to the breaking point. This story shows just how evil Kingpin is.

It also shows how strong Daredevil is. After several months of recuperating, Daredevil comes out swinging, fighting to regain what he's lost. The reader is rooting for this underdog in a gripping story that is sad, uplifting, and makes the reader want to cheer for the hero. Frank Miller and David Mazzuchelli outdid themselves on this tale, which has been the blueprint for Daredevil ever since.

www.marvel.com
ISBN: 0785131264

RETROVIEW

Freedom Fighters #14 ★★★½



"Sideshows of Doom!"

The Freedom Fighters join Kathy Kane's Kolossal Karnival, where they investigate sinister secrets.

Bob Rozakis finally gives The Freedom Fighters breathing room, albeit for just a few pages, while they work for Kathy Kane (aka Batwoman).

Apparently, green was the color of choice for villains at DC at this time, since the team's already faced an emerald-hued baddie back in #3, Elf wore a green outfit during his evil rampage in #7, and, here, a mute green-faced baddie causes all sorts of mischief.

The only character missing from this issue's line-up is the original Bat-Girl. Did Kathy forget her niece?

DC
Jun 78 • 17 pp.
Writer: Bob Rozakis
Pencils: Dick Ayers
Inks: Jack Abel
Cover: Rich Buckler, Alex

No CGC copies

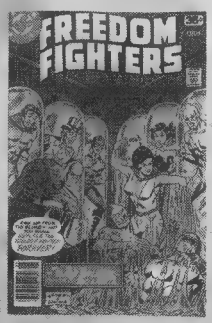
Then 35¢ NOW $4

© DC

	UNSLABBED Near Mint
Justice League of America CONTINUED	
21	350
➥Earth-2 visit	
22	325
23-30	150
31	100
32-33	90
34-36	75
➥Supes vs. Cap. Mrv.	
37-39	125
40-41	75
42-45	60
➥1st SA Sandman	
46	110
➥JSA app.	
47	95
48	140
➥Giant issue	
49-52	60
53-54	55
55	115
56	100
➥JSA team-up	
57-62	55
63-66	45
67	60
➥Giant	
68	50
69-72	45
➥Giant	
73-81	35
82	45
➥G.A. Batman app.	
83-84	30
85	40
➥Giant	
86-90	25
91	35
92	32
93	25
➥Giant	
94	60
➥Sandman origin	
95-99	20
100	65
101-106	20
107-108	25
109	20
110-116	25
117-125	15
126-136	10
137	20
138-150	7
151-165	5
166-167	12
168	25
➥Mindwipe story	
169-199	5
200	7
201-217	3
218	4
219	3
220	4
221-226	3
227	4
228-260	3
261	4
Ann 1	5
Ann 2-3	4
Kamandi Last Boy on Earth DC, 1972	
1	20
2	15
3	10
4-10	8
11-19	7
20-38	6
39-40	5
41-54	4
55-58	3
59	4
Kid Colt Outlaw MARVEL, 1948	
1	665
2	335
3-5	250
6-10	175
11	225
12-20	150
21-30	105
31-40	90
41-50	80
51-60	65
61-70	48
71-100	40
101-110	28
111-120	18
121-130	14
131-139	10
140-170	5
171-200	4
201-205	3
205/30¢	20
206-219	3
219/35¢	15
220	3
220/35¢	15
221-229	3
Kid Eternity QUALITY, 1946	
1	560
2	290
3	250
4-5	175
6-10	135
11-18	105
Kingdom Come DC, 1996	
1-4	5
King Kong GOLD KEY, 1968	
1	12
Korak, Son of Tarzan GOLD KEY, 1964	
1	65
2-5	45
6-11	30
12-18	25
19-37	20
38-46	17
47-51	15
52-59	10
Kull and the Barbarians MARVEL, 1975	
1	16
2	4
3	5
Kull the Conqueror MARVEL, 1971	
1	20
2	12
3-4	8
5	7
6-10	5
Kull the Destroyer MARVEL, 1973	
11-16	2
16/30¢	20
17-21	2
21/35¢	15
22	2
22/35¢	15
23	2
23/35¢	15
24-29	2
Limited Collectors' Edition DC, 1973	
C-20	32
➥Rudolph	
C-21	16
C-22	14
C-23	16
C-24	26
➥Rudolph	
C-25	28
➥Batman	
C-27	16
C-29	10
C-31	15
C-32	10
C-33	16
C-34	12
C-35	10
C-36	16
C-37	20
➥Batman	
C-38-C-39	10
C-40	12
C-41-C-43	10
C-44	12
C-45-C-47	10
C-48	12
C-49-C-50	10
C-51	12
C-52	10
C-57-C-59	14
Little Dot HARVEY, 1953	
1	1250
2	500
3	400
4-5	325
6	400
7	200
8-10	125
11-20	100
21-30	60
31-40	45
41-50	25
51-60	20
61-80	15
81-100	10
101-141	7
142-145	10
146-164	5
Little Lulu DELL, 1948	
1	600
2	300
3	225
4-5	200
6-10	165
11-20	125
21-30	105
31-38	90
39	125
40	90
41-50	70
51-60	60
61-70	55
71-80	45
81-90	40
91-99	35
100	50
101-120	30
121-140	28
141-160	25
161-164	20
➥...in Paris	
165-166	70
➥Christmas Diary	
167-180	20
181-200	15
201-220	9
221-240	6
241-250	4
251-257	3
258-259	12
260	325
➥Sold only in packs	
261	45
➥Sold only in packs	
262-265	12
➥Sold only in packs	
266-268	15
➥Sold only in packs	
Lobo DC, 1990	
1	3
2-4	2
Lobo DC, 1993	
0	3
1	4
2-10	3
11-55	2
56-64	3
1000000	4
Ann 1	5
Ann 2-Ann 3	4
Logan's Run MARVEL, 1977	
1	5
2-5	2
6	4
6/35¢	15
7	2
7/35¢	5
Loki MARVEL, 2004	
1	12
2	6
3-4	4
Lone Ranger DELL, 1948	
1	660
2	360
3	265
4-5	230
6-7	195
8	275
➥Lone Ranger origin	
9-10	195
11-20	138
21-30	100
31-40	75
41-50	58
51-60	50
61-70	48
71-80	38
81-100	34
101-111	30
112	55
113-117	45
118	50
119-145	45
Machine Man MARVEL, 1978	
1	3
2-18	2
➥Alpha Flight app.	
19	13
➥1st Jack O'Lantern	
Mad E.C., 1952	
1	5000
2	1250
3	725
4	700
5	1200
➥Low distribution	
6-11	525
12-19	425
20-23	300
24	785
➥1st magazine issue	
25	300
26-27	250
28-29	225
30	350
31	200
32	175
33	165
34-35	140
36-40	110
41-50	80
51-60	60
61-70	48
71-80	36
81-100	32
101-120	18
121	22
122	18
123-140	15
141-150	12
151-160	9
161-170	8
171-189	7
190-200	5
201-220	4
221-260	3
261-342	2
343-417	3
418-473	4
Magnus, Robot Fighter GOLD KEY, 1963	
1	200
2-3	125
4-10	60
11-20	35
21-28	20
29-45	10
45/Whitman	18
46	10
Magnus Robot Fighter VALIANT, 1991	
0/card	40
0/no card	30
1	10
2	8
3-4	5
➥Flip-book w/Rai #1	
5-6	6
7-8	4
9-10	3
11	6
12	20
➥1st Valiant Turok	
13-16	3
17-21	2
21/Gold	20
22-25	2
25/VVSS	15
26-35	1
36	2
37-43	1
44	3
45-54	2
55-57	3
57/error	10
58-60	3
61-62	4
63	5
64	12
YB 1	5
Man from U.N.C.L.E. GOLD KEY, 1965	
1	150
2	75
3-5	50
6-20	35
21-22	25
Man-Thing MARVEL, 1974	
1	30
2	14

RETROVIEW

Freedom Fighters #15 ★★½



DC
Aug 78 • 17 pp.
Writer: Bob Rozakis
Pencils: Dick Ayers
Inks: Mick Anglo
Cover: Alex Saviuk, Frank Giacoia

"Carnival of Death"

The Freedom Fighters investigate the disappearance of three of their members and the connection with Kathy Kane's Kolossal Karnival.

All right, enough already. Uncle Sam really needs another catch phrase to change out with "As my pal Teddy Roosevelt said at San Juan Hill, Charge!" Having it pop up issue after issue is tiresome. It's no "Avengers Assemble," that's for sure.

While the original series wraps up here, The Freedom Fighters prepare to continue searching for The Silver Ghost and clear their names in *Secret Society of Super-Villains* #16, an event that wasn't actually published, except ...

Best CGC copy: 9.8 Then 35¢ NOW $4

Justice-Master $4

	UNSLABBED Near Mint
3	10
4	8
5	10
6-10	5
11-22	3

M.A.R.S. Patrol Total War
GOLD KEY, 1966

3	50
➥Was Total War	
4-5	35
6-10	25

Marvel and DC Present
MARVEL, 1982

1	12

Marvel Chillers
MARVEL, 1975

1	12
2	7
3	10
4	7
4/30¢	20
5	7
5/30¢	20
6	5
6/30¢	20
7	5

Marvel Collectors' Item Classics
MARVEL, 1966

1	125
2	70
3-4	45
5-6	30
7-10	15
11-20	12
21	15
22	17
23	20

Marvel Family
FAWCETT, 1945

1	1100
2	525
3	425
4-5	315
6-10	265
11-20	200
21-30	165
31-40	135
41-70	100
71-81	85
82-89	75

Marvel Feature
MARVEL, 1971

1	125
2	60
3	30
4	25
5-10	10
11	55
➥Thing vs. Hulk	
12	35

Marvel Mystery Comics
MARVEL, 1939

2	30000
3	15000
4	12500
5	22500
6-7	7500
8	10000
9	25000
10	8000
11	3800
12	4000
13	5000
14-17	2500
18	2250
19-20	2500
21	2000
22-25	1700
26-30	1475
31-41	1325
42-48	1125
49	1450
50	1125
51-67	1000
68-78	860
79	810
80	1275
81	975
82	2250
83	810
84	1250
85	810
86	890
87	785
88-91	950
92	2500

Marvel Premiere
MARVEL, 1972

1	35
2	12
3	30
➥Dr. Strange	
4	10
5-6	8
7	15
8	10
9	6
10	9
11-12	5
13	8
14	12
15	80
➥1st Iron Fist	
16	20
17-18	12
19-24	10
25	15
26	4
27	10
28	13
29	3
29/30¢	20
30	3
30/30¢	20
31	3
31/30¢	20
32-36	3
36/35¢	15
37	3
37/35¢	15
38	3
38/35¢	15
39-49	3
50	13
➥1st Alice Cooper	
51-56	3
57	5
58-61	3

Marvel's Greatest Comics
MARVEL, 1969

➥Was Marvel Collector's Item Classics	
23-34	15
35-37	10
38-50	4
51-63	3
63/30¢	20
64	3
64/30¢	20
65-70	3
71	2
71/35¢	15
72	2
72/35¢	15
73	2
73/35¢	15
74-96	2

Marvel Spotlight
MARVEL, 1971

1	25
2	130
3-4	30
5	275
➥1st Ghost Rider	
6	45
7	35
8	25
9	30
10	35
11-12	22
13	12
14-15	10
16-19	7
20-21	5
22	6
23-24	5
25-27	3
27/30¢	20
28	10
28/30¢	18
29	9
29/30¢	15
30-31	3
32	50
➥1st Spider-Woman	
33	3

Marvel Super-Heroes
MARVEL, 1966

12	95
➥1st Captain Mar-vell; was Fant. M'pieces	
13	50
14	75
➥Reprints 1st Kirby	
15	42
16	25
17	30
18	40
➥1st Guardians	
19	20
20	35
21-27	12
28-30	10
31	20
32	6
33-38	5
39-45	4
46-57	3
57/30¢	20
58	3
58/30¢	20
59-65	3
65/35¢	15
66	3
66/35¢	15
67-80	3
81-105	2
Special 1	40

Marvel Super Heroes Secret Wars
MARVEL, 1984

1	4
2	2
3	3
4	4
5	3
6	4
7	3
8	15
9-10	2
11	3
12	2

Marvel Super Special
MARVEL, 1977

1	85
➥Kiss	
2-3	8
4	30
➥Beatles	
5	55
➥Kiss	
6-9	7
10	6
11-15	5
16	7
17-41	4

Marvel Tales
MARVEL, 1964

1	175
2	85
3	45
4-5	30
6-9	25
10	30
11-16	25
17-21	20
22-32	15
33-44	12
45-66	10
66/30¢	20
67	10
67/30¢	20
68	10
68/30¢	20
69	10
69/30¢	20
70	10
70/30¢	20
71	10
72-80	7
80/35¢	18
81	7
81/35¢	15
82	7
82/35¢	15
83	7
83/35¢	15
84	7
84/35¢	15
85	7
86-122	5
123-136	4
137	7
138-144	5
145-183	4
184-191	2
192	3
193-286	2
286/CS	3
287-291	2

Marvel Team-Up
MARVEL, 1972

1	185
2	30
3	25
4	45
➥X-Men app.	
5	18
6-10	16
11	13
12	18
➥Werewolf app.	
13-20	13
21-31	8
32-44	5
44/30¢	20
45	5
45/30¢	20
46	5
46/30¢	20
47	4
47/30¢	20
48	4
48/30¢	20
49-52	4
53	15
➥X-Men app.	
54-58	4
58/35¢	15
59	4
59/35¢	15
60	4
60/35¢	15
61	4
61/35¢	15
62	4
62/35¢	15
63-65	4
66	7
➥Captain Britain app.	
67-94	4
95-99	3
100	6
101-136	3
137	4
138-143	3
144	4
145-150	3
Ann 1	30
Ann 2	6
Ann 3	4
Ann 4-6	3
Ann 7	2

Marvel Zombies
MARVEL, 2006

1	55
1/2nd	35
1/3rd	12
2	16
3	6
3/2nd	4
4-5	3

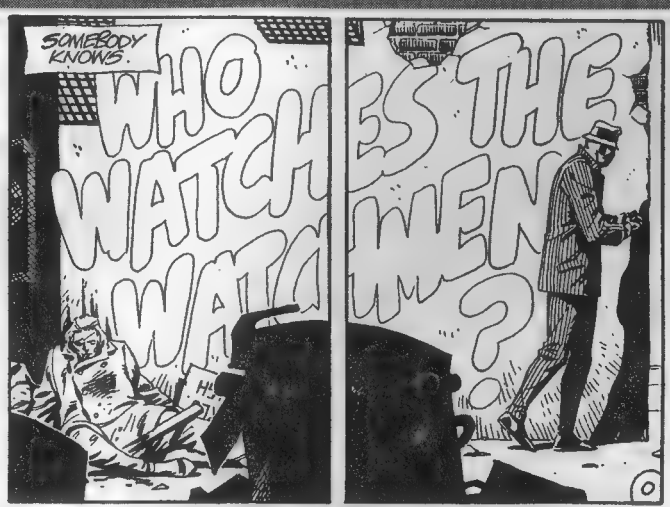
Marvel Zombies vs. Army of Darkness
MARVEL, 2007

1	5
1/2nd-5	3

Master of Kung Fu
MARVEL, 1974

17	15
18	7

Original Art



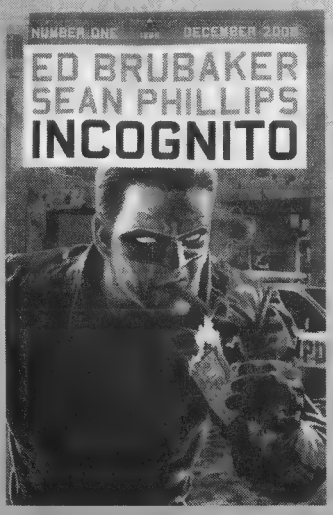
Watchmen art soars

When the *V for Vendetta* film came out, the price of David Lloyd's art for the series soared to more than $1,000 a page for interior pages. Some people were surprised, because, while demand increases for Superman, Batman, Spider-Man, *etc.* with the advent of a movie, the impact on pricing is not that great, especially on minor pages. The difference, of course, is that there are thousands of pages of these super-heroes in existence and more being produced every day. With a major graphic novel such as *V for Vendetta* or *Watchmen*, the amount of art is permanently limited. In the case of *V* and *Watchmen*, it is a few hundred story pages and 10 covers for *V* with 12 covers for *Watchmen*. All of the art to *Watchmen* was sold years ago by Dave Gibbons. Also, many collectors who own the art are not interested in selling. I have owned my *V* page for more than 20 years.

The result is escalating prices. The *V* effect is happening already with *Watchmen* art, with recent eBay sales ending in the $2,000 to $3,000 range for interior pages. Heritage hasn't had a page for sale to date. Website prices are even higher. The few pages available are listed at $17,000 and higher. It's hard to verify actual sale prices for Web dealers (and in some cases, sales end up being part trade) but this suggests a very strong market for *Watchmen* art.

(**Note:** While the illustrations for these columns usually are from my collection, my Gibbons pages sadly do not include a *Watchmen*!)

— George Hagenauer



Incognito #1
Marvel/Icon

$3.50, color, 28 pgs.
Writer: Ed Brubaker
Artist: Sean Phillips
reviewed by **Andrew Wahl**
★★★½

Incognito features one of those Hollywood-style, one-sentence high concepts: Super villain struggles with new life in witness protection. Once you see it, you think, "Duh, why hasn't somebody done that story before?" It's a cool idea. But, as seems to be the case with many such concepts, the final product flies or dies on the quality of creative execution. Luckily for *Incognito*, it has one of the industry's best crime-comics teams at its helm in writer Ed Brubaker and artist Sean Phillips.

Brubaker shines in the grit and grime; the darker the moral landscape, the better his stories. He delivers an excellent first issue here, introducing super-villain-turned-stoolie Zack Overkill and hinting at a complex backstory drawn from genre archetypes.

The art, handled by frequent Brubaker collaborator Sean Phillips, is also good. His *noir* style never gets in the way of clear storytelling. The decision not to use panel rules gives the issue a distinct look, as does the bright, flat color work of Val Staples (though occasionally his color choices go a little over the top).

All in all, a strong debut.

www.marvel.com

Master of Kung Fu CONTINUED

	UNSLABBED Near Mint
19-20	6
21-31	5
32-39	4
39/30¢	20
40	3
40/30¢	20
41	3
41/30¢	20
42	3
42/30¢	20
43	3
43/30¢	20
44-99	3
53-57/35¢	15
100	4
101-124	2
125	3
Ann 1	20

Men in Black AIRCEL, 1990

1	15
2	10
3	8

Metal Men DC, 1963

1	500
2	225
3-5	150
6-10	80
11-20	55
21-26	45
27	80
➥Metal Men	
28-30	42
31-41	24
42-44	12
45-56	6

Mickey Mouse DELL, 1953

28-30	40
31-35	30
36-40	25
41-50	20
51-60	16
61-70	15
71-80	14
81-100	12
101-120	11
121-140	10
141-160	8
161-180	7
181-200	6
201-203	5
204	8
205-206	5
207	20
208	50
209	20
210-214	7
215-218	10
219	12
220	4
221-240	3
241-256	2

Mickey Mouse and Friends GEMSTONE, 2003

257-284	3

Micronauts MARVEL, 1979

1	4
2-5	3
6-58	2
59	3
Ann 1	4
Ann 2	3
Special 1-5	2

Mighty Samson GOLD KEY, 1964

1	75
2-4	45
5-10	30
11-20	20
21-31	15
32	10

Miracleman ECLIPSE, 1985

1	10
2-4	8
4/Gold	15
5	8
5/Platinum	15
6-8	8
8/Gold	15
9-10	10
11-12	14
13	18
14	24
15	35
16	16
17	25
17/Gold	40
18	20
19-22	15
23	16
24	25
3D 1	10
3D 1/Gold	18

Mister Miracle DC, 1971

1	50
2	25
3	20
4	25
5	30
6	22
7-8	20
9-14	15
15-16	12
17-18	10
19-25	7
Special 1	4

Mouse Guard ARCHAIA STUDIOS PRESS, 2006

1	90
2	25
3-6	10

Ms. Marvel MARVEL, 1977

1	8
2-6	3
6/35¢	15
7	3
7/35¢	15
8	3
8/35¢	15
9	3
➥1st Mystique	
9/35¢	15
10	3
10/35¢	15
11-15	2
16	15
➥Mystique cameo	
17	8
18	40
➥1st Mystique	
19	3
20-23	2

Munsters GOLD KEY, 1965

1	120
2	75
3-5	48
6-10	34
11-16	30

My Greatest Adventure DC, 1955

1	1250
2	600
3-4	425
5-10	325
11-14	200
15-17	250
18	300
19	200
20-21	225
22-27	175
28	200
29-30	150
31-40	125
41-61	100
62-79	75
80	425
➥1st Doom Patrol	
81-85	150

Mystery in Space DC, 1951

1	3000
2	1250
3	900
4-5	700
6-10	600
11-15	400
16-25	320
26-40	235
41-52	195
53	1500
➥Adam Strange starts	
54	425
55	250
56-60	175
61-71	125
72-74	100
75	225
76-80	100
81-86	75
87	175
➥Hawkman app.	
88-90	90
➥Hawkman app.	
91-93	50
94-103	40
104-110	30
111-117	5

Namor, the Sub-Mariner MARVEL, 1990

1-5	2
6-36	1
37	2
38-49	1
50	2
50/Variant	3
51-62	2
Ann 1	3
Ann 2	2
Ann 3-4	3

New Avengers MARVEL, 2005

0/Military	10
➥U.S. troops promo	
1	7
1/Retailer ed.	70
➥Spider-Man cover	
1/DirCut	5
1/Quesada	12
1/Finch	9
1/2nd	3
2	2
2/Hairsine	45
3	2
3/Wolverine	45
4	3
4/Cheung	15
4/DF	20
5	2
5/Granov	15
6	2
6/Hitch	15
7	8
7/Adams	25
8	3
8/Romita	20
9	3
9/Trimpe	15
10-33	3
34	5
35-37	6
38-44	4
Ann 1	4

Not Brand Echh MARVEL, 1967

1	45
2	18
3-5	15
6-8	10
➥Giant issues start	
9-13	25

Nova MARVEL, 1976

1	8
2	4
3-25	3
10-14/35¢	15

Our Army at War DC, 1952

1	1500
2	750
3-4	600
5-7	500
8-11	400
12	325
13	400
14	325
15-19	300
20	275
21-31	200
32-40	175
41-50	125
51-70	100
71-80	75
81	2500
➥1st Sgt. Rock	
82	650
83	1800
➥1st Kubert Rock	
84	300
85	350
86-87	300
88	325
89-90	300
91	700
➥1st all-Rock issue	
92-100	175
101-112	125
113-118	150
119	125
120-121	80
122-125	75
126	100
127	75
128	275
➥Sgt. Rock Origin	
129-133	75
134-137	60
138-150	50
151	350
➥1st Enemy Ace	
152	50
153	140
➥2nd Enemy Ace	
154	40
155	75
➥3rd Enemy Ace	
156-157	40
158	60
159-163	40
164	80
➥Giant-sized	
165-167	40
168	90
➥1st Unknown Soldier	
169-176	30
177	50
178-181	30
182-183	40
184-185	30
186	40
187-189	30
190	40
191-198	25
199-202	20
203	35
➥Giant	
204-215	20
216	55
➥Giant-sized	
217-228	15
229	35
➥Giant-sized	
230-234	15
235-240	25
241	15
242	20
243-253	15
254	18
255	15
256	18
257	15
258-271	10
272	15
273-301	10

Planet Comics FICTION HOUSE, 1940

1	12500
2	5000
3	3250
4-7	2500
8-12	2000
13-14	1500
15	2700
16-18	1350
19-24	1225
25-30	1000
31-40	850
41-50	600
51-60	500
61-70	400
71-73	300

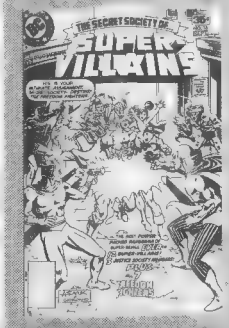
Plop! DC, 1973

1	18
2-3	8
4-5	7
6-23	5
24	8

Popeye DELL, 1948

1	250
2	150
3-5	125
6-10	100
11-20	75
21-30	60
31-50	50
51-69	40
70-80	30
81-92	25
93-100	20
101-120	15
121-138	10
139-149	7
150-155	5
156-157	10
158	35
159	30
162-167	10
168-171	18
Special 1	2

RETROVIEW
Secret Society of Super-Villains #16 ★★★



"Murder Times Seven!"

The Silver Ghost hires The Secret Society of Super Villains to eliminate The Freedom Fighters once and for all. Meanwhile, another villain team continues its attack on The Justice Society on Earth-2.

A victim of the DC Implosion of 1978, this issue and the next in the series were never published. However, thanks to a copy of the photocopied original art from *Cancelled Comics Cavalcade*, we can tell you what *would* have happened.

Bob Rozakis managed to not only weave two series' storylines together, but he even added a link to a *third* series with The Ray set to pop up next in the unpublished *Black Lightning* #11.

DC
Sep 78 • 17 pp.
Writer: Bob Rozakis
Pencils: Dick Ayers
Inks: Mike Vosburg
Cover: Alex Saviuk, Dick Giordano

CGC copies

Then 35¢ NOW N/A

© DC

RETROVIEW

Secret Society of Super Villains #17 ★★★

No cover art available

© DC

DC
Nov 78? • 17 pp.
Writer: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: N/A

"Death in Silver!"

The Silver Ghost and his villainous allies succeed in capturing most of The Freedom Fighters before The Ghost reveals his true identity to Firebrand.

This "final" issue of *Secret Society of Super-Villains* is much rougher than the nearly completed #16, with uninked pencils for the most part and no credit box to work from, so that's why everything's uncredited.

Aside from Uncle Sam, all the other team members' origins have been recounted by this point. As for who The Silver Ghost really is, it appears that he's Rod Reilly's old friend, Slugger. Was this intended all along?

No CBG copies — Then 35¢? NOW N/A

	UNSLABBED Near Mint
Power Man & Iron Fist MARVEL, 1974	
17	8
18-20	5
21-30	4
30/30¢	20
31	4
31/30¢	20
32	3
32/30¢	20
33	3
33/30¢	20
34	3
34/30¢	20
35-44	3
44/35¢	15
45	3
45/35¢	15
46	3
46/35¢	15
47	3
47/35¢	15
48	10
49-50	6
51-52	3
53-55	4
56	3
57	12
58-65	3
66	20
➥2nd Sabretooth	
67-77	2
78	5
79-83	2
84	6
85-125	2
Ann 1	4
Primer COMICO, 1982	
1	5
2	55
➥1st Grendel	
3-4	4
5	50
6	5
Rangers Comics FICTION HOUSE, 1941	
1	2750
2	850
3	650
4-5	500
6-12	425
13-19	350
20-24	300
25-29	250
30-39	175
40-59	120
60-69	90

	UNSLABBED Near Mint
Rawhide Kid MARVEL, 1955	
1	800
2	350
3-5	185
6-10	140
11-16	110
17	400
➥Origin, Kirby art	
18-21	95
22	90
23	200
➥Origin retold, Kirby	
24-30	90
31-44	75
45	90
46	60
47-60	35
61-70	25
71-86	18
87-92	15
93-99	12
100	18
101-113	12
114-120	10
121-133	7
133/30¢	20
134	7
134/30¢	20
135-140	7
140/35¢	15
141-151	6
Special 1	12
Richie Rich HARVEY, 1960	
1	3250
2	950
3	500
4-5	375
6-9	250
10	175
11-15	125
16-20	90
21-30	65
31-40	45
41-49	35
50-60	25
61-70	20
71-88	15
89-102	10
103-126	7
127-159	5
160-200	3
201-254	2
Rip Hunter... Time Master DC, 1961	
1	350
2	140
3	115

	UNSLABBED Near Mint
4-5	95
6-7	85
8-15	70
16-20	58
21-25	48
26-29	40
Ronin DC, 1983	
1	4
2-5	3
6	5
Roy Rogers Comics DELL, 1948	
1	600
2	275
3-5	200
6-10	140
11-20	105
21-30	90
31-40	75
41-50	55
51-60	45
61-80	35
81-100	30
101-145	25
Saga of the Swamp Thing DC, 1982	
1	3
2-19	2
20	15
➥Alan Moore starts	
21	12
22-25	6
26-32	4
33	3
34	5
35-36	3
37	55
➥1st Hellblazer	
38	15
39-40	9
41-45	4
Ann 1-3	3
Sandman DC, 1989	
1	25
2-3	12
4-7	4
8	15
➥1st Death	
8/Ltd.	35
9-14	4
15-21	3
22	4
23-49	3
50	5

	UNSLABBED Near Mint
50/Gold	20
51-74	3
75	4
Book 1/2nd	20
Special 1	5
Savage Tales MARVEL, 1971	
1	150
2	32
3-4	20
5	12
6-11	10
12	8
Ann 1	25
Scooby Doo, Where Are You? GOLD KEY, 1970	
1	100
2-8	50
9-19	25
20-30	15
Scooby Doo, Where Are You? CHARLTON, 1975	
1	15
2	10
3-5	7
6-10	6
11	5
Sea Devils DC, 1961	
1	500
2	300
3	200
4-5	125
6-13	75
14-20	50
21-35	35
Secret Origins DC, 1961	
Ann 1	400
Secret Origins DC, 1973	
1	18
2	8
3-4	7
5-7	6
Secret Origins DC, 1986	
1	5

	UNSLABBED Near Mint
2-50	2
Ann 1	3
Ann 2-3	2
GS 1	5
Special 1	2
Secret Six DC, 1968	
1	45
2	15
3-5	12
6	15
7	20
Secret Society of Super-Villains DC, 1976	
1	10
2-8	5
9-15	3
Sensation Comics DC, 1942	
1	27500
2	5200
3	2750
4	1850
5	1550
6	1400
7-10	1140
11-20	1075
21-30	840
31-34	610
35-40	560
41-50	495
51-60	455
61-67	395
68	500
➥1st Huntress	
69-70	395
71-80	380
81	425

	UNSLABBED Near Mint
82-90	385
91-93	190
94	350
95-99	190
100-109	450
Sgt. Fury MARVEL, 1963	
1	1500
2	400
3-5	225
6-10	150
11-12	100
13	500
➥Cap. America app.	
14-15	80
16-19	75
20-23	50
24	30
25-27	50
28-31	40
32-38	25
39-40	20
41-63	15
64-99	12
100	25
101	12
102	10
103-110	8
111-121	6
122-131	5
132-133	4
133/30¢	20
134	4
134/30¢	20
135-141	4
141-142/35¢	15
143-151	4
152-167	3
Ann 1	125
Ann 2	55
Ann 3	30
Ann 4	22
Ann 5	10

	UNSLABBED Near Mint
Ann 6-7	9
Sgt. Rock DC, 1977	
302	25
➥Was *Our Army at War*	
303-307	15
308-312	10
313-320	8
321-330	6
331-341	5
342-350	4
351-390	3
391-422	2
Ann 1-2	4
Ann 3-4	3
Shadow DC, 1973	
1	12
2-3	8
4	6
5	4
6	5
7-12	4
Shazam! DC, 1973	
1	20
2-7	10
8	20
9-17	10
18-35	7
Showcase DC, 1956	
1	3500
2-3	1000
4	27500
➥1st Silver Age Flash	
5	1000
6	4000
7	2000
8	11500

	UNSLABBED Near Mint
➥2nd SA Flash	
9	7500
10	3000
11-12	1750
13-14	4500
15	2000
16	1000
17	2750
➥1st Adam Strange	
18	1200
19	1500
20	1000
21	500
22	5600
➥1st SA Grn. Lantern	
23-24	1750
25-26	350
27	900
28-29	400
30	800
31-32	400
33	375
34	1250
35	700
36	525
37	700
38	400
39	350
40	300
41-42	150
43	450
44	100
45	325
46-47	100
48-52	80
53-54	100
55	275
➥Dr. Fate origin	
56	125
57	225
58	150
59	125
60	225
➥Spectre origin	

	UNSLABBED Near Mint
61	100
62	80
63	50
64	100
➥Spectre app.	
65	50
66-72	30
73	85
➥1st Creeper	
74	45
➥1st Anthro	
75	75
➥1st Hawk & Dove	
76-77	50
78	35
79-81	45
82-84	40
85-87	20
88-93	15
94	20
➥New Doom Patrol	
95-96	8
97-103	6
104	5
Silly Symphonies DELL, 1952	
1	200
2	175
3-4	125
5-9	110
Silver Streak Comics LEV GLEASON, 1939	
1	11000
2	4000
3	3500
4	1750
5	2000
6	13500
7	8300

Original Art

Collecting complete stories

Almost all of the comic-book art on the market today began as complete stories or even complete books. If you have a single interior page, you can expect that the other pages are out there somewhere.

It is a lot of fun to sit down with huge pieces of art in your hands to read a story from start to finish. However, there are a lot of barriers in the way of collectors doing this.

First, many stories are completed by teams of artists. On occasion, an artistic team will request the art be divided in complete stories or issues. More often, the pages are divided between the penciller and inker. The art then begins its life in the marketplace as single pieces.

Second, the major barrier is price. With the exception of short, cheaper stories such as those published by Archie (which can run as little as $100 for five pages), most collectors cannot afford a complete story or book. For instance, a normal *Classics Illustrated* issue is 48 pages. There are complete books available for $25 to $35 a page. While that sounds good, it is still $1,200 to $1,600. When more expensive stories, such as those published by E.C., are sold, that often reduces the per-page cost, but that means these often are later split up and sold so the buyer can afford the pages that are kept.

So sellers are constantly conflicted between preserving a complete story (only to have the buyer split it up) or selling the story in individual pages.

*— **George Hagenauer** reports on the original art market for **CBG**. Write him at **yellowkd@merr.com**.*

Oz Books 1 and 2 Transfuzion Comics

$19.99 @, b/w, 180 pgs. @ Writers: Stuart Kerr, Ralph Griffith; Artist: Bill Bryan reviewed by **Kurt Anthony Krug** ★★

Transfuzion Comics collects the now-defunct Caliber Comics' *Oz* series. This is something you'd expect to see Zenescope publish, given that company's dark twist on classic fairy tales.

Oz has a great premise: Three Earthlings — Peter, Kevin, and Mary — are transported to Oz, which is now ruled by the evil Nome King, who has Queen Ozma and Dorothy Gale prisoner. Further, Scarecrow, Tin Woodman, and Cowardly Lion are now evil tyrants.

As noted, it's a great premise, but the execution falls flat at times. Bill Bryan's art isn't bad but it's rough and rushed in parts. His sketches of the junior versions of the characters in the "DVD extras" section are top-notch, however.

What really hurts this project is that it's in black and white. Oz is one of those fairytale lands that needs to be in color. Remember, 1939's *The Wizard of Oz* started out in black and white, then went to color. Color would have added a lot of heft to the final product.

Reprints *Oz* #1–10

www.transfuzion.biz

ISBN: 978-0941613248 (Book 1); 978-0-941613-35-4 (Book 2)

RetroView HAWKEYE

MARVEL COMICS

Reviewed by Kurt Anthony Krug

Given the success of its initial mini-series *Contest of Champions*, Marvel tried its hand with *Wolverine, Hercules: Prince of Power, Vision and the Scarlet Witch*, and *Hawkeye*.

The late Mark Gruenwald was also an artist — and a good one. He wrote and drew this limited series, which pitted Hawkeye against Crossfire and teamed him with Mockingbird, whose identity Gruenwald co-created. In the end, he married the two, making them Marvel's answer to DC's Green Arrow and Black Canary.

Hawkeye ™ Marvel Characters, Inc.

COST TO OWN THE ORIGINALS IN NM: $16

	UNSLABBED Near Mint
Silver Streak Comics CONTINUED	
8	3200
9	1900
10	1500
11	1000
12-14	850
15-19	700
20-23	600
Silver Surfer MARVEL, 1968	
1	400
2	160
3	135
4	265
➥Surfer vs. Thor	
5-6	75
7	90
8	95
9-10	60
11	65
12	50
13	70
14	125
➥Spider-Man app.	
15-18	55
Solar, Man of the Atom VALIANT, 1991	
1	7
2-7	5
8-9	6
10	16
➥1st Eternal Warrior	
11	5
12	4
13	2
14	4
15-16	2
17-32	1
33	2
34-41	1
42-50	2
51-56	3
57-58	4
59	5
60	10
Spectre DC, 1967	
1	150
2	60
3-5	50
6-10	40
Spider-Man MARVEL, 1990	
-1	2
1-1/CS	5
1/Platinum	42
1/Silver	5
2-8	3
9	6
10	4
11-12	3
13	5
14	3
15-25	2
26	4
27-46	2
46/CS	3
47-49	2
50	3
50/Variant	4
51-51/Variant	3
52-56	2
57-57/Variant	3
58-74	2
75	4
76-98/B	2
Ann '97-'98	3
GS 1	4
Holiday 1995	3
Star Spangled Comics DC, 1941	
1	4500
2	1800
3	1000
4-5	875
6	800
7	8000
➥1st Newsboy Legion	
8-10	1600
11-16	1175
17	1500
18-19	1000
20-30	850
31-40	525
41-50	425
51-60	400
61-64	375
65	1050
➥Robin stories start	
66-68	690
69	800
➥1st Tomahawk	
70	690
71-80	575
81-83	450
84	625
85-86	450
87	625
88-94	500
95-99	265
100	300
101-110	225
111-112	200
113	375
114	325
115-131	200
Star Spangled War Stories DC, 1952	
132 (1)	750
133 (2)	550
3	475
4-6	285
7-10	220
11-20	185
21-30	130
31-40	90
41-50	70
51-70	60
71-83	55
84	125
➥1st Mlle. Marie	
85-87	80
88-89	65
90	325
➥1st Dinosaur Island	
91	45
92	110
93	45
94-99	110
100	145
➥1st Sgt. Gorilla	
101-133	60
134	65
135-138	60
139	50
140-143	24
144	27
145	35
146-150	20
151	125
➥1st Unknown Soldier	
152-153	20
154	55
➥Unk. Soldier origin	
155	16
156-161	14
162-180	6
181-204	5
Star Trek GOLD KEY, 1967	
1	350
2	125
3	100
4	90
5-6	75
7	60
8-9	50
10	40
11-19	30
20/Both	45
21-23	30
23/Whitman	45
24	25
24-25/Whitman	35
26	25
26/Whitman	35
27	20
27/Whitman	30
28	20
29/Both	30
30-31	20
31-36/Whitman	30
37-38	20
38-39/Whitman	30
40	20
40/Whitman	30
41/Both	25
42-43	15
44-45/Both	25
46	15
46-48/Whitman	25
49-51	15
51/Whitman	25
52	15
52-55/Whitman	25
56	15
56-59/Whitman	25
60	12
60/Whitman	20
61	12
Star Wars MARVEL, 1977	
1	20
1/35¢	800
1/2nd	4
2	10
2/35¢	150
3	8
3/35¢	150
4	7
4/35¢	150
5-19	7
20-21	6
22-23	5
24-48	4
49	5
50-106	4
107	25
Ann 1	8
Ann 2-3	5
Strange Adventures DC, 1950	
1	2500
2	1150
3	850
4	800
5-6	650
7	625
8	550
9	1250
➥1st Captain Comet	
10	400
11	500
12	400
13	500
14	650
15	500
16	450
17	275
18-20	450
21-23	350
24	375
25	350
26-29	300
30	425
31-38	275
39	400
40-41	250
42	275
43	250
44	325
45-46	250
47	200
48	250
49	200
50	225
51	200
52-53	225
54	150
55	200
56-60	150
61-70	125
71-74	100
75	75
76-78	100
79	150
80-83	100
84	125
85-90	100
91	90
92-93	80
94	75
95	90
96	65
97	90
98	75
99	90
100	125
101	65
102-103	90
104-106	65
107	75
108-109	65
110	75
111	65
112	60
113	90
114	125
➥1st Star Hawkins	
115-116	60
117	550
➥1st Atomic Knights	
118	75
119	90
120	200
➥2nd Atomic Knights	
121-123	75
124	90
125-126	75
127	50
128	75
129	90
130-131	50
132	75
133-135	65
136-137	50
138	55
139-140	50
141	55
142-145	50
146	40
147-148	50
149	40
150-160	50
161-167	35
168	30
169	35
170	50
171-172	30
173	40
174	30
175	40
176-177	30
178	25
179	30
180	150
➥1st Animal Man	
181	25
182-183	30
184	60
185-186	25
187	20
188	25
189	30
190	100
191	20
192-193	25
194	20
195	35
196-197	25
198	20
199	30
200	25
201	40
202-204	20
205	125
➥Deadman begins	
206	60
➥Adams Deadman	
207	50
208-212	60
213	40
214	60
215	45
216	40
217-219	20
220	25
221-223	20
224-230	15
231-244	10
Strange Tales MARVEL, 1951	
1	2750
2	800
3-5	700
6-10	550
11-20	350
21-30	275
31-44	225
45-58	200
59	225
60	200
61	225
62-63	175
64	200
65-66	175
67-78	200
79	250
80	200
81-83	175
84	200
85-88	175
89	400
➥Kirby Fin Fang Foom	
90-92	175
93-96	150
97	350
➥Aunt May & Uncle Ben	
98-100	150
101	900
➥Human Torch starts	
102	425
➥Human Torch app.	
103-105	300
106	225
107	250
108-109	225
110	1250
➥1st Dr. Strange	
111	350
112-113	150
114	350
115	450
➥Dr. Strange origin	
116	125
117-118	100
119-123	125
124-125	75
126	90
127-129	75
130	90
131-134	75

Hawkeye #1

★★★

© Marvel

"Listen to the Mockingbird"

Hawkeye has it made: He's security chief for Cross Technological Enterprise and has a girlfriend named Sheila. Too bad it's all a lie.

The story opens with Hawkeye testing his new sky-sled, romancing Sheila, and rehashing his origin. Before too long, his quiet evening with Sheila is interrupted by a break-in at CTE. It turns out that the culprit is Mockingbird. Let's say the two don't really hit it off when they first meet. Sheila's assignment was to seduce him and keep him distracted about what's really going on. It's too bad Sheila, a cold-hearted manipulator, was never seen in subsequent Hawkeye stories. She had potential.

Marvel
Sep 1983 • 22 pp.
Writer: Mark Gruenwald
Pencils and Inks: Gruenwald, Brett Breeding
Cover: Gruenwald, Breeding

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	UNSLABBED Near Mint
135	125
➥1st S.H.I.E.L.D.	
136	75
137-147	50
148	75
➥Ancient One origin	
149-150	50
151	75
152-158	50
159	60
160-168	50
169	15
➥Series restarted	
170	10
171-177	7
178	15
179-181	10
182-185	3
185/30¢	20
186	3
186/30¢	20
187-188	3
Ann 1-2	350

Sub-Mariner
TIMELY, 1941

1	25000
2	7000
3	5000
4	4500
5	3500
6-11	2500
12-15	1500
16-20	1200
21-31	1000
32	1250
33-35	900
36-41	700
42	1000

Sub-Mariner
MARVEL, 1968

1	125
2	45
3-4	35
5	30
6-7	25
8	75
➥vs. The Thing	
9	30
10	25
11-13	20
14	50
➥Toro dies	
15-30	20
31-33	15
34	70
➥Hulk, Surfer app.	
35	35
➥Hulk, Surfer app.	
36-40	15
41-Special 1	10
Special 2	15

Sugar & Spike
DC, 1956

1	1700
2	700
3-5	500
6-10	350
11-20	250
21-30	150
31-40	125
41-50	75
51-60	55
61-80	50
81-98	35

Sun Girl
MARVEL, 1948

1	1000
2-3	675

Superboy
DC, 1949

1	7000
2	2000
3	1500
4-5	1000
6-10	800
11-15	600
16-20	450
21-30	350
31-38	275
39-50	225
51-60	175
61-67	125
68	500
➥1st Bizarro	
69-77	100
78	175
➥Mxyzptlk origin	
79	100
80	150
➥Meets Supergirl	
81-85	90
86	200
➥Legion app.	
87-88	90
89	275
➥1st Mon-El	
90-93	90
94-97	75
98	100
99	75
100	175
➥Phtm. Zone villains	
101-120	60
121-128	50
129	75
130-137	40
138	55
➥Giant-sized	
139-140	40
141-146	35
147	50
➥Saturn Girl origin	
148-155	25
156	65
➥Giant-size	
157-164	25
165	50
➥Giant-size	
166-168	25
169-173	20
174	30
175-178	20
➥Giant-sized	
179-181	15
182	20
183-196	12
197	20
➥Legion stories start	
198-199	12
200	15
201	12
202	30
203-204	12
205	40
206-207	12
208	15
209	10
210	15
211-212	10
213-221	7
222-230	5
Ann 1	175
SP 1	4

Superboy
DC, 1990

1-18	2
Special 1	3

Superboy
DC, 1994

0	2
1	3
2-24	2
25	3
26-99	2
100	3
1000000	4
Ann 1-2	4
Ann 3	3
Ann 4	4

Superboy and the Legion of Super-Heroes
DC, 1977

231-250	5
251-258	4

Super Goof
GOLD KEY, 1965

1	24
2-3	12
4-10	10
11-20	7
21-30	5
31-57	3
58-59	4
60	15
61	70
62	15
63	3
64-66	5
67-69	8
70-74	15

Superman
DC, 1939

1	160000
2	16000
3	9200
4	6500
5	6000
6-7	3500
8-10	2850
11-13	2200
14	4500
➥U.S. flag cover	
15	2050
16-20	1650
21	1500
22-23	1100
24	1400
25	1050
26	1250
27-29	950
30	1350
➥1st Mr. Mxyzptlk	
31-40	825
41-50	650
51-52	525
53	1800
➥Superman origin	
54-60	500
61	1000
➥1st Kryptonite	
62-70	475
71-75	450
76	1100
➥Batman team-up	
77-80	400
81-90	375
91-95	360
96-99	325
100	1500
101-110	280
111-120	240
121-130	195
131-139	155
140	175
➥1st Bizarro Jr.	
141-145	115
146	160
➥Superman origin	
147	135

May Comics Birthdays

May 1
Alex Nino (1940)
Phil Foglio (1956)
Tim Sale (1956)
Mike Anderson (1971)

May 2
Glenn Herdling
Doug Wildey (1922)
Howard Cruse (1944)
Jerry Scott (1955)
Debbie David (1959)
Ryan Brown (1962)

May 3
John Cullen Murphy (1919)
Mell Lazarus (1927)
Denny O'Neil (1939)
Bill Sienkiewicz (1958)
Chris Ulm (1963)
Harrison Fong (1964)
Adam Hughes (1967)

May 4
Nestor Redondo (1928)
Wayne R. Reid (1937)
John Ridgway (1940)
Doug Cushman (1953)
Damon Willis (1963)
Tom Richmond (1966)

May 5
Stan Goldberg (1932)
Moebius (Jean Giraud) (1938)

May 6
David Michelinie (1948)
Rob Carosella (1951)
Dennis Jensen (1952)

May 7
Tony Auth (1942)
Michael T. Gilbert (1951)
Vince Musacchia (1952)

May 8
Erich Mees (1970)

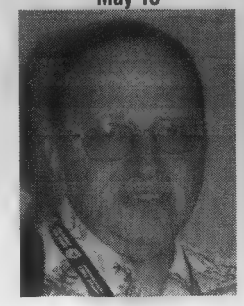
May 9
Rich Hodgins Jr. (1931)
Barbara Slate (1947)
David Campiti (1958)
Ty Templeton (1963)

May 10
Vincent T. Hamlin (1901)
Alex Schomburg (1905)
Murray R. Ward (1951)

May 11
Ed Furness (1910)
Mike Curtis (1953)
Matt Feazell (1955)
Nick Burns (1957)
Sandy Carruthers (1962)

May 12
Tony Strobl (1915)
Cat Yronwode (1947)
Tom Armstrong (1950)
Neil D. Vokes (1954)
Scott Deschaine (1957)

May 13



Marv Wolfman (1946)
Andrew Pepoy (1969)

May 14
Brad Anderson (1924)
Eric Dinehart (1952)
Bob Wayne (1954)

May 15
John G. Fantucchio (1938)
Victor Ramon Mojica (1949)
Gary Leach (1957)
Paul Curtis (1958)
Jeff Dee (1961)

May 16
Ray Zone (1947)
Christopher K. Browne (1952)
Henry Vogel (1957)
Chester Brown (1960)
Chuck Maly (1960)

May 17
Steve Geiger
Gary Leach
Dave Sim (1956)
Chris Ecker (1958)
Malcolm Bourne (1962)
Pete Fitzgerald (1968)

May 18
Alan Kupperberg
Don Martin (1939)
Arthur Suydam (1953)
James W. Fry (1960)
James L. Sanders III (1963)

May 19
Neil A. Robertson (1954)
Frank Albanese (1955)
Reggie Byers (1963)
Anthony Monzo III (1967)
Robert Bostick (1968)

May 20
Gail Beckett (1942)
Alan D. Oldman (1963)
Al Bigley (1965)

May 21
Nansi Hoolahan
Don Trachte (1915)
Lee Elias (1920)
Gary Reed (1956)

May 22
Carlos Garzón (1945)
Jim Rohn (1958)

May 23
Win Mortimer (1919)
John Bolton (1951)

May 24
Evan Skolnick
Carmine Infantino (1925)
Everette Hartsoe (1967)

May 25
Clay Geerdes (1934)
Barry Windsor-Smith (1949)
Stan Sakai (1953)
Sal Velluto (1956)
Marc Hempel (1957)
Terry Nantier (1957)
Bud Rogers (1963)
Kyle J. Bertelsen (1970)

May 26
E. Silas Smith (1934)
Herb Trimpe (1939)
Marcus David (1950)
Verzell Keith James (1961)
Rachelle A. Menashe (1961)

May 27
Carrie Spiegle
Vince Westerband
Harlan Ellison (1934)
George Freeman (1951)
Louis Scarborough Jr. (1953)
Mark Wheatley (1954)
Charles Santino (1955)

May 28
Lynn Johnston (1947)
Charles Marshall (1963)
Geoffrey White (1971)

May 29
Jim Salicrup
Larry Marder (1951)

May 30
Mort Meskin (1916)
Mike W. Barr (1952)
Peter Quinones (1957)
Kevin Eastman (1962)

May 31
Andy Yanchus (1944)
David Anthony Kraft (1952)

Spider-Man: The New Goblin

Marvel

$12.99, color, 96 pgs.
Writer: Len Wein
Artist: Ross Andru
reviewed by **Kurt Anthony Krug** ★★★

To appreciate this entry in the Spider-Man/Green Goblin mythos, you have to look at it from a 1970s point of view: Norman Osborn is dead (for the moment) and his son Harry doesn't remember his time as the second Goblin. So who's in the Goblin get-up? Spider-Man believes it's Harry.

At the time this story came out, Len Wein — a master storyteller, especially in that era, aided by the late Ross Andru, a truly underrated Spider-Man artist — kept the readers in suspense when he revealed Goblin #3 had Harry prisoner, making them wonder about his identity.

This was probably supposed to be the last entry in the Spider-Man/Green Goblin war, because Norman wasn't expected to be brought back. It may be one of the weaker ones in comparison, but Wein and Andru tell a solid story, certainly better than the mid-1990s Goblin stories. It's worth a look, especially given its affordable price.

Reprints *Amazing Spider-Man* #176-180

www.marvel.com
ISBN: 978-0785131175

UNSLABBED Near Mint

Superman CONTINUED
148. 115
149. 125
➥Legion app.
150-161 68
162-180 58
181-186 55
187. 60
188-192 55
193. 60
194-198 55
199. 180
➥1st race with Flash
200. 60
201. 24
202. 30
203-211 24
212. 50
➥Superbabies
213-216 24
217. 30
218-221 20
222. 30
223-226 20
227. 30
228-231 20
232. 30
233. 40
➥Kryptonite destroyed
234-238 18
239. 30
➥Giant-sized
240-244 18
245. 22
246-251 18
252. 60
➥100-page issue
253. 18
254. 22
255-264 9
265-271 8
272. 20
➥100-page issue
273-277 7
278. 17
➥100-page issue
279-283 5
284. 7
285-286 5
287-292 4
293-299 3
300. 11
301-350 3
351-399 2
400. 5
401-422 2
423. 5
Ann 1 600
Ann 2 325
Ann 3 210
Ann 4 180
Ann 5 105
Ann 6 90
Ann 7 62
Ann 8 46
Ann 9-10 5
Ann 11 4
Ann 12 3
Special 1-3 4

Superman
DC, 1987
0. 3
1-2 4
3-5 3
6-8 2
9. 4
10-49 2
50. 4
51-52 2
53. 3
54-72 2
73. 3
74. 4
75. 5
➥Death of Superman
75/CS 12
75/Platinum . . 40
76-77 3
78. 2
78/CS 3
79-82 2
82/Variant 4
83-99 2
100. 3
100/Variant . . . 4
101-122 2
123. 3
123/Variant . . . 5
124-150 2
150/Variant . . . 4
151-170 2
171. 4
172-174 2
175. 4
176-190 2
190/A 4
191. 2
192. 3
193-199 2
200. 4
201. 8
202. 2
203. 6
204. 4
204/Sketch. . 250
204/DF Lee. . . 30
204/DF Azzarell25
205/Lee 4
205/Variants. . . 3
205/DF Turner 25
206-207 3
208. 5
209. 4
210-215 3
216. 5
➥Inf. Crisis tie
217. 7
➥OMAC app.
218. 5
219. 6
➥Sacrifice Pt. 1
219/Variant-226 3
650. 8
651-675 3
1000000. 4
1000000/Ltd. . 15
Ann 1 4
Ann 2-6 3
Ann 7 4
Ann 8-11 3
Ann 12 4
GS 1-2 5
GS 3. 6
Special 1 4
3D 1. 5

Superman Adventures
DC, 1996
1-3. 3
4-20 2
21. 4
22-66 2
Ann 1 4
Special 1 3

Superman Family
DC, 1974
164. 35
➥100-page issue
165-169 13
➥100-page issue
170-177 11
178-180 5
181-200 4
201-222 3

Superman's Girl Friend Lois Lane
DC, 1958
1. 2600
2. 625
3. 415
4-5 300
6-10 220
11-18 125
19. 215
20. 125
21-29 86
30-50 48
51-67 34
68. 44
69. 34
70. 175
➥1st SA Catwoman
71. 105
➥Catwoman app.
72-73 15
74. 34
75-76 15
77. 24
78. 15
79-85 10
86. 16
87-94 10
95. 25
➥Giant-sized
96-103 8
104. 16
105-106 14
107-110 6
111. 10
112. 6
113. 14
114-120 6
121. 5
122-123 8
124-137 5
Ann 1 75
Ann 2 50

Superman's Pal Jimmy Olsen
DC, 1954
1. 4000
2. 1250
3. 675
4-5 475
6-10 335
11-20 235
21-30 150
31-40 100
41-50 75
51-56 50
57-70 30
71. 25
72-73 30
74-75 25
76. 30
77-88 25
89-90 20
91-94 16
95. 25
96-99 16
100. 25
101-103 12
104. 35
➥Weird Adventures
105-112 12
113. 25
➥Anti-Superman ish
114-119 12
120-126 10
127. 16
128-130 10
131-132 8
133. 10
134. 25
135-140 12
141-150 10
151. 8
152-163 7

Super-Team Family
DC, 1975
1. 12
2-4 6
5-10 4
11-15 3

Super-Villain Team-Up
MARVEL, 1975
1. 7
2. 5
3-5 4
5/30¢ 20
6. 3
6/30¢ 20
7. 3
7/30¢ 20
8-12 3
12/35¢ 15
13. 5
13/35¢ 15
14. 3
14/35¢ 15
15-17 3

Swamp Thing
DC, 1972
1. 60
2. 30
3-4 20
5-6 15
7. 12
8-10 10
11-24 5

Swamp Thing
DC, 1986
46. 4
47-49 3
50. 4
51. 3
52. 4
53. 5
➥Batman app.
54-81 3
82-83 2
84. 5
85-89 2
90. 3
91-99 2
100. 3
101-124 2
125. 3
126-140 2
140/Platinum . . 6
141-149 2
150. 3
151-158 2
159-171 3
Ann 4-5 4
Ann 6 3
Ann 7 4

Tales From the Crypt
E.C., 1950
20. 775
21. 900
22. 700
23-25 520
26-30 400
31. 460
32. 300
33. 675
➥Crypt Keeper origin
34-46 295

Tales of Asgard
MARVEL, 1968
1. 30

Tales of Suspense
MARVEL, 1959
1. 1400
2. 540
3. 475
4. 450
5-10 325
11-20 240
21-32 150
33-38 135
39. 3500
➥1st Iron Man
40. 1100
41. 650
42-45 325
➥1st Crim. Dynamo
46-47 210
48. 265
➥1st red/gold armor
49. 210
50. 155
51. 105
52. 140
53. 120
54-56 62
57. 170
58-59 210
60. 120
61-62 82
63. 180
➥Bucky origin
64. 72
65-66 125
➥Red Skull origin
67-70 52
71-80 42
81-99 32

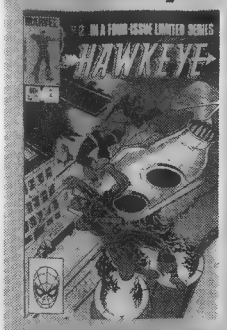
Tales of the Unexpected
DC, 1956
1. 750
2. 385
3. 275
4-5 225
6-10 165
11-20 125
21-30 100
31-39 85
40. 650
➥Space Ranger starts
41-42 275
43. 450
44-45 200
46-50 150
51-55 125
56-60 100
61-70 85
71-74 60
75-82 50
83-90 30
91-100 22
101-104 20
➥Becomes *Unexpected*

Tales to Astonish
MARVEL, 1959
1. 2000
2. 635
3-5 440
6-10 355
11-20 265
21-26 200
27. 3600
➥1st Hank Pym
28-34 175
35. 1900
➥1st Ant-Man
36. 625
37-40 350
41-43 230
44. 500
➥1st Wasp
45-48 150
49. 250
➥1st Giant Man
50-56 95
57. 125
➥Spider-Man app.

RETROVIEW

Hawkeye #2

★★★



Marvel
Oct 1983 • 22 pp.
Writer: Mark Gruenwald
Pencils and Inks:
Gruenwald, Brett Breeding
Cover: Gruenwald, Breeding

"Point Blank!"

Hawkeye reluctantly joins forces with Mockingbird to find out what's going on at Cross Technological Enterprises.

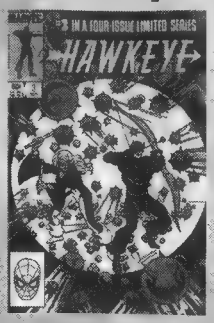
The story opens with a recap of the first issue and its effects on an increasingly despondent Hawkeye. After he gets a new costume, Hawkeye and Mockingbird investigate the shady dealings at CTE, where they battle an assassin called The Silencer. The man doesn't talk and has a sound-dampening field so nobody can hear his approach. He's eerie, sort of like an evil Snake-Eyes (of *G.I. Joe* fame). As was the case with Sheila last issue, this is a character who had potential but hasn't been seen since.

© Marvel

Best CGC copy 9.8 Then 60¢ NOW $2

Hawkeye #3

★★★



"Beating the Odds"

Hawkeye and Mockingbird battle Odd Ball and Bombshell. 'Nuff said!

Odd Ball's garish costume is way over the top, even by 1983 standards. He's a poor man's Bullseye.

The issue also features a cameo by Steve Rogers (aka Captain America), another character on which Gruenwald left his signature.

Gruenwald does a great job building everything up for the inevitable finale.

Marvel
Nov 1983 • 22 pp.
Writer: Mark Gruenwald
Pencils and Inks: Gruenwald, Danny Bulanadi, Bob Brown, Bob Layton
Cover: Gruenwald, Layton

cut corner **9.4** Then 60¢ NOW $2

	UNSLABBED Near Mint
58	95
59	150
➥Giant-Man vs. Hulk	
60	175
➥Hulk stories start	
61	75
62	90
➥1st Leader	
63-65	75
66-69	70
70	100
➥Namor stories start	
71-81	55
82	78
➥Iron Man app.	
83-90	55
91	52
➥Silver Surfer app	
92-93	75
➥Silver Surfer app.	
94-99	50
100	75
101	85

Tarzan
DELL, 1948

1	900
2	525
3-5	385
6-9	290
10	260
11	235
12-15	220
16-20	160
21-30	135
31-54	80
55-70	50
71-79	42
80-99	30
100	40
101-110	28
111-120	25
121-131	20

Tarzan
GOLD KEY, 1962

132-154	14
155	18
156-162	10
163-164	8
165	10
166-167	8
168	10
169-170	8
171	10
172-200	7
201-206	6

Tarzan
DC, 1972

207	17
208	10
209-210	6
211-229	4
230-235	8
236-258	3

Tarzan
MARVEL, 1977

1	3
1/35¢	15
2	2
2/35¢	15
3	2
3/35¢	15
4	2
4/35¢	15
5	2
5/35¢	15
6-29	2
Ann 1	3
Ann 2-3	2

Teenage Mutant Ninja Turtles
MIRAGE, 1984

1	300
1/Counterfeit	2
2	28
2/Counterfeit	2
3-3/Misprint	15
4	12
5	4
6	3
7	5
8	4
9-10	3
11	4
12-15	3
16-62	2

Teen Titans
DC, 1966

1	260
2	100
3-5	40
6-10	32
11-17	28
18-22	33
23-25	18
26-30	12
31	20
➥Giant-sized	
32-38	18
39-43	12
44-47	7
48	12
49	7
50	20
51-53	6

Teen Titans
DC, 1996

1	4
2-10	3
11	2
12	3
13-24	2
Ann 1	4
Ann 1999	5

Terry and the Pirates Comics
HARVEY, 1947

3	285
4	160
5	100
6-10	65
11-20	55
21-25	45
26-28	28

Thing
CHARLTON, 1952

1	735
2-4	585
5-9	540
10-14	390
15-17	295

Thing
MARVEL, 1983

1	6
2-10	2
11-13	1
14	2
15-36	1

30 Days of Night
IDEA & DESIGN WORKS, 2002

1	55
1/2nd	7
2	25
3	10
Ann 2004	5

Thor
MARVEL, 1966

126	125
127-140	45
141-160	32
161-164	25
165	40
➥Warlock app.	
166	36
167	24
➥Galactus origin	
168-169	36
➥Galactus origin	
170-177	20
178-179	18
180	24
➥Thor vs. Mephisto	
181	23
182-192	12
193	55
194-199	12
200	16
201-205	9
206-224	7
225	14
➥1st Firelord	
226	7
227-260	5
260/35¢	15
261	5
261/35¢	15
262	5
262/35¢	15
263	5
263/35¢	15
264	5
264/35¢	15
265-299	3
300	8
301-336	2
337	7
➥1st Beta Ray Bill	
338	3
339	5
340	4

Thor
CONTINUED

341	3
342	4
343-348	2
349	3
350-373	2
374	3
375-400	2
401-410	1
411	3
412	2
413-431	1
432-433	2
434-449	1
450	3
451-473	1
474-475	2
475/Variant	3
476-481	2
482	3
483-499	2
500	3
501-502	2
Ann 2	65
Ann 3	12
Ann 4	10
Ann 5-7	7
Ann 8	6
Ann 9-12	4
Ann 13-19	3

Thor
MARVEL, 1998

1	5
1/A	20
1/B	5
1/C	6
1/D	8
1/E	5
2-2/A	3
3-11	2
12	3
12/DF	15
13-25	2
25/Gold	5
26-31	2
32	4
33-34	2
35	3
36-61	2
62-79	3
80	28
➥Avngrs Dissmbled	
81	5
➥Avngrs Dissmbled	
82-84	4
➥Avngrs Dissmbled	
85	3
Ann '99-'01	4

Thor
MARVEL, 2007

1	3
1/Variants	7
2	3
2/Dell Otto	5
3-6	3

Three Stooges
GOLD KEY, 1961

7	48
8-10	40
11-20	28
21-30	22
31-40	18
41-55	15

Thrilling Comics
BETTER, 1940

1	2000
2	800
3	650
4-10	500
11-18	425
19	500
➥1st Amer. Crusader	
20	425
21-30	350
31-40	310
41	700
42-52	270
53-70	225
71-80	90

THUNDER Agents
TOWER, 1965

1	140
2	75
3-5	55
6-8	42
9-10	35
11-15	38
16-19	22
20	15

Thunderbolts
MARVEL, 1997

-1	2
0	1
1	4
2-5	3
6-11	2
12	6
13-24	2
25	3
26-49	2
50	3
51-76	2
77-78	3
79-81	2
100	4
101-102	3
103	8
104-109	3
110	5
Ann '97	3

Flashbacks

Pre-Golden (and Golden) Ages ...

110 yrs MAY 20 1899

Everett M. Arnold is born. Known in the field as "Busy" Arnold, he is an entrepreneur whose career includes publishing Quality Comics during the Golden Age. With **Will Eisner**, he sets up a studio system for producing comic books, and it is Arnold's name in which the first "Spirit" section is copyrighted.

100 yrs MAY 17 1909

Ryuichi Yokoyama is born. His strip ***Fuku Chan*** runs from 1938 to 1971, and he creates many more comics, as well, during his long career.

90 yrs MAY 1 1919

Win Mortimer is born. During World War II, he joins DC drawing super-hero comics, going on to be the primary cover artist for covers featuring Batman and Superman and drawing the ***Superman*** daily strip until the mid-1950s. His other newspaper-strip work includes ***David Crane*** and ***Larry Bannon***. His comic-book career continues with DC, Marvel, Gold Key — and work for Continuity Associates.

80 yrs MAY 6 1929

The character Captain Easy is introduced to **Roy Crane**'s popular ***Wash Tubbs*** comic strip. Eventually, tough-guy Easy will take over both the strip and its title.

80 yrs MAY 13 1929

Howard Nostrand is born. He begins his comics career as a member of an art studio with such fellow artists as Bob Powell. His 1950s work appears in many Harvey productions including its 3-D and horror titles. He also draws the ***Bat Masterson*** newspaper strip.

70 yrs MAY 3 1939

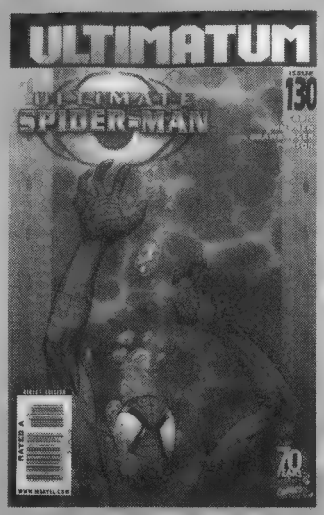
Award-winning comic-book writer and editor **Dennis O'Neil** is born. He begins his pro career with scripts for Marvel, he moves on to Charlton, thence to DC, where such projects as a revamping of Green Lantern and Green Arrow and creating Ra's al Ghul bring him fan appreciation and growing attention.

70 yrs MAY 1939

OK, see, there's this wealthy guy named Bruce ... um, let me think ... oh, yes, Wayne. And he's looking for a way to strike fear in the hearts of cowardly bad guys. How will he do it? "The Case of the Chemical Syndicate" is a six-page story written by **Bill Finger** and drawn by **Bob Kane** for DC's *Detective Comics* #27. Happy birthday, **Batman**!

70 yrs MAY 1939

DC releases the first 25¢ comic book. The 100-page ***New York World's Fair*** features the company's top characters.



Ultimate Spider-Man #130
Marvel

$2.99, color, 32 pgs.
Writer: Brian Michael Bendis
Artist: Stuart Immonen
reviewed by **Andrew Wahl**
★★½

It probably says more about *Ultimatum* than *Ultimate Spider-Man* that this issue is a bit weaker than usual. Of course, that's not good news for the Ultimate universe's big crossover event, which feels like an unwanted guest in these pages. *Ultimate Spider-Man*, at its core, is a character series. Its subtleties are consumed by the end-of-the-world melodrama of *Ultimatum*.

That said, character moments are still the best part of this issue: Kitty Pryde and company trying to save fellow subway riders; Ultimate Spider-Woman (a female Peter Parker clone) running into Aunt May; Spider-Man's panicky internal monologue as he confronts end-of-the-world devastation. Such moments work better here than in *Ultimatum*, because writer Brian Michael Bendis has made readers care about the characters.

Stuart Immonen's art also helps. His storytelling is clear and his character work expressive. He's settled into a nice groove, and, like Mark Bagley before him, Immonen seems able to crank out quality work on time each month. (There was a time when this was called "just doing your job." Today, it's worthy of praise.)

www.marvel.com

UNSLABBED Near Mint

Tick
NEC, 1988
1. 15
2. 8
2/Variant 15
3. 6
4-5. 8
6-7. 5
8-8/Variant. . . . 8
9-12. 3
12/Ltd. 20
13. 4
Special 1 50
Special 2 25

Tiger Girl
GOLD KEY, 1968
1. 35

Tigerman
ATLAS-SEABOARD, 1975
1. 9
2-3. 8

Time Tunnel
GOLD KEY, 1967
1. 40
2. 35

Titans
DC, 1999
1. 3
1/Autographed 16
2-24. 3
25. 4
26-50. 3
Ann 1. 4

Tomahawk
DC, 1950
1. 850
2. 400
3-5. 290
6-10. 195
11-20. 125
21-27. 100
28. 110
29. 130
➥Frazetta art
30. 90
31-40. 70
41-50. 56
51-56. 45
57. 85
➥Frazetta art
58-60. 40
61-80. 32
81-90. 25
91-100. 15
101-110. 10
111-120. 8
121-132. 6
133-140. 5

Tom & Jerry Comics
DELL, 1949
60. 50
61-65. 40
66-70. 36
71-80. 28
81-90. 24
91-100. 18
101-110. 14
111-120. 12
121-130. 9
131-150. 7
151-170. 6
171-190. 5
191-200. 4
201-230. 3
231-300. 2
301-327. 1
328-329. 5
330. 20
331-341. 7
342-344. 15

Tomb of Darkness
MARVEL, 1974
9. 20
➥Cont'd from Beware
10-20. 10
20/30¢. 20
21. 10
21/30¢. 20
22-23. 10

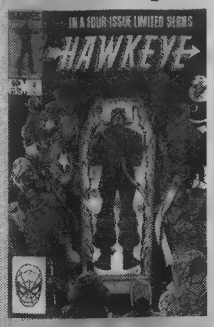
Tomb of Dracula
MARVEL, 1972
1. 100
2-3. 35
4. 30
5-6. 18
7. 15
8-9. 12
10. 100
➥1st Blade
11. 10
12. 12
13. 35
➥Blade origin
14. 12
15-16. 10
17. 12
18. 10
19. 12
20-21. 10
22-29. 8
30. 10
31-32. 8
33-41. 7
42-43. 6
43/30¢. 18
44. 6
44/30¢. 18
45. 6
45/30¢. 18
46. 6
46/30¢. 18
47. 6
47/30¢. 18
48-49. 6
50. 10
51-57. 6
57/35¢. 12
58. 6
58/35¢. 12
59. 6
59/35¢. 12
60. 6
60/35¢. 12
61-69. 5
70. 8

Tomb of Dracula
MARVEL, 2004
1-4. 3

Tomb of Dracula
MARVEL, 1979
1. 15
2-6. 6

Tomb Raider: The Series
IMAGE, 1999
0. 3
0/Dynamic 5
½-1/D. 3
1/Holofoil 7
1/Another Unive 5
1/Tower Gold . . 6
1/Tower 5
2. 3
2/Tower 5
2/Tower foil . . . 7
3. 3
3/Monster Mart 7
3/Gold Mart . 125
4. 3
4/Dynamic 4
4/Dynamic with 8
5. 3
5/Dynamic 6
6-7. 3
7/Museum . . 125
8-9. 3
9/White 4
9/Dynamic 6

RETROVIEW
Hawkeye #4
★★★



"Till Death Do Us Part"

In the finale, the main villain is revealed to be Crossfire, as he tests an aggression-inducing sonic wave on Hawkeye and Mockingbird, who slug it out.

Warning: The cover is just Crossfire's imagination at work.

He plans to use an aggression-inducing sonic wave on the super-heroes attending Hawkeye's funeral. In the end, Hawk and Mock take him down, and the two elope in a cool ending to a well-done mini-series.

It's rare that super-heroes get a happy ending.

Marvel
Dec 1983 • 22 pp.
Writer: Mark Gruenwald
Pencils and Inks: Gruenwald, Danny Bulanadi
Cover: Gruenwald

Best Use Story **9.6**

Then 60c NOW $2

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UNSLABBED Near Mint

9/Dynamic blue 7
9/Sketch. . . . 10
10. 3
10/Gold foil . . 12
10/Red foil . . . 10
11. 3
11/Graham. . . . 7
12. 3
12/Graham. . . . 8
13-15. 3
15/Dynamic . . 10
16-46. 3
47. 4
47/Variant 3
48. 4
48/Variant-50. . 3
Ashcan 1 5

Top 10
DC, 1999
1. 5
1/Variant 6
2-12. 3

Top-Notch Comics
M.L.J., 1939
1. 3500
2. 1500
3. 1000
4. 825
5. 900
6-8. 650
9. 3000
➥1st Black Hood
10. 1000
➥2nd Black Hood
11-15. 625
16-20. 550
21-30. 425
31-45. 250

Tower of Shadows
MARVEL, 1969
1. 55
2-5. 25
6-8. 15
9. 8
Special 1 22

Transformers
MARVEL, 1984
1. 10
2-3. 5
4-69. 3
70-76. 5
77-79. 10
80. 18

Trigger Twins
DC, 1973
1. 18

Trouble
MARVEL, 2003
1-5. 3

True 3-D
HARVEY, 1953
1-2. 30

Truth: Red, White & Black
MARVEL, 2003
1. 5
2-7. 4

Turok, Son of Stone
DELL, 1956
3. 155
4-5. 125
6-7. 110
7/15¢. 135
8-10. 110
11-20. 75
21-30. 48
31-40. 38
41-50. 28
51-60. 22
61-70. 15
71-90. 10
91-110. 8
111-130. 6
GS 1. 100

TV Stars
MARVEL, 1978
1. 15
2-4. 7

Twilight Experiment
DC, 2005
1-6. 3

Twilight Zone
GOLD KEY, 1962
1. 90
2. 55
3. 42
4-10. 35
11-20. 30
21-27. 16
28-30. 10
31-40. 8
41-51. 6
52-70. 5
71-92. 4

Two-Fisted Tales
E.C., 1950
18. 700
19. 500
20. 325
21-22. 260
23-25. 210
26-30. 160
31-35. 130
36-41. 115
Ann 1. 550
Ann 2. 400

Two-Gun Kid
MARVEL, 1948
1. 660
2. 300
3-4. 220
5. 200
6-10. 165
11-12. 125
13-20. 90
21-30. 80
31-44. 60
45-46. 55
47. 45
48. 50
49-50. 40
51. 50
52. 40
53-54. 20
55. 40
56. 20
57. 40
58-59. 20
60. 30
➥Two-Gun Kid origin
61-80. 12
81-92. 8
93-129. 4
129/30¢. 20
130. 4
130/30¢. 20
131. 4
131/30¢. 20
132-136. 4

2001, A Space Odyssey
MARVEL, 1976
1-7. 5
7/35¢. 20
8. 12
8/35¢-10/35¢. . 5
GS 1. 12

Ultimate Fantastic Four
MARVEL, 2004
1. 5
2. 4
3. 3
4. 2
5. 3
6. 2
7. 3
8. 4
9-13. 2
13/Sketch. 6
14-18. 2
19. 5
20. 4
21. 6
21/Variant 8
22. 16
23. 7
24-37. 3
Ann 1-Ann 2. . . 4
Book 1. 13

Ultimate Iron Man
MARVEL, 2005
1/Kubert. 5
1/Hitch. 4
1/Sketch. 6
2-5. 3

Ultimate Nightmare
MARVEL, 2004
1. 3
2-5. 2

Ultimates
MARVEL, 2002
1. 7
1/DF Millar. . . 20
1/DF Quesada. 25
2. 9
3. 6
4. 10
5. 8
6. 7
7. 6
8. 5
9. 6
10. 4
11. 3
12. 2
13. 4
13/DF Miliar. . 20

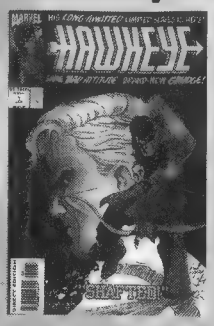
Ultimate Secret
MARVEL, 2005
1-4. 3

Ultimate Spider-Man
MARVEL, 2000
½. 8
½/A 18

RETROVIEW

Hawkeye #1

★★★



© Marvel

Marvel
Jan 1994 • 22 pp.
Writer: Chuck Dixon
Pencils and Inks: Scot Kolins, Tim Dzon
Cover: Kolins, Dz

"Shafted!"

Following the death of Mockingbird in *Avengers West Coast* (canceled prior to this mini-series), an embittered Hawkeye becomes a Wolverine wannabe living in the woods.

The grim 'n' gritty age of comics was in full swing in 1993, and Hawkeye was caught up in it, for better or for worse. This is not the Hawkeye readers saw in *Solo Avengers* or his previous mini-series. This take on the archer — while plausible — was just part of the trend at the time. Nonetheless, Chuck Dixon did a good job with an embittered Hawkeye, who becomes a hermit. It's interesting to point out how the medium changed in the more than 10 years between the two minis.

Near CGC copy 9.8 Then $1.75 NOW $2

	UNSLABBED Near Mint
1	65
1/White	375
1/Dynamic	175
1/Kay-Bee	4
1/FCBD	3
1/Checkers	7
1/Payless	6
1/Target	175
3	16
4	8
5	55
6	9
6/Niagara	35
7	9
8	8
8/Payless-10	6
11	5
12	4
13	5
14	4
15	5
16-21	3
22	4
23-26	3
27	4
28	3
29	4
30	3
31	4
32	3
33	4
34-46	3
47	4
48-49	3
50	4
53	3
60	8
61	5
62	8
63	5
➥Gwen Stacy returns	
64	4
65	5
66	2
67	3
68-71	2
72	4
73-77	2
78-99	3
100	4
101-125	3
Ann 1	4
Ann 2	3
SP 1	4

Ultimate X-Men
MARVEL, 2000

½	5
1	14
1/Sketch	20
1/Dynamic	40

	UNSLABBED Near Mint
1/Checkers	30
1/NYPost	8
1/Universal	60
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3	6
4-5	5
6-10	4
11-12	3
13	4
14	3
15	4
16-17	3
18	5
19	4
20-26	3
27-32	2
33	5
34	4
40	2
41	5
42	4
43-49	2
50	5
50/Conv	15
51-59	2
60-61	3
61/Coipel	5
62-74	3
75	4
76-88	3
Ann 1-Ann 2	4

Umbrella Academy: Apocalypse Suite
DARK HORSE, 2007

1	8
2-6	3

Uncanny X-Men
MARVEL, 1970

-1	2
142	25
➥Future Past	
143	8
144	6
145	7
146-148	6
149-157	5
158	6
➥Rogue app.	
159-161	5
162	6
163-166	5
167	4
➥Rogue joins team	
168-175	5
176-177	4
178	5

	UNSLABBED Near Mint
179	4
180	3
181	4
182-183	5
184-186	4
187-188	3
189-190	4
191	5
192	4
193	5
194-199	3
200	6
201	5
➥Portacio art	
202-209	4
210-211	5
➥Wolv. vs. Sabretooth	
212-213	8
➥Wolv. vs. Sabretooth	
214-215	3
216	4
217-218	3
219-220	4
221	7
➥1st Mr. Sinister	
222	5
➥Wolv vs Sabretooth	
223	4
224-231	3
232	4
233-243	3
244	5
➥1st Jubilee	
245-247	3
248	5
➥1st Jim Lee X-Men	
249-258	3
259	4
260-265	3
266	14
➥1st Gambit	
267-268	6
269	3
270	4
271-280	3
281	2
282	3
283	5
284	4
285	3
286	2
287	3
288-291	2
292	3
293	2
294/CS	3
295/CS	2
296/CS	3
297-299	2
300	3
301-302	2
303	3

	UNSLABBED Near Mint
304-306	2
307	5
308-328	2
329	4
330-352	2
353	3
354-362	2
363	4
364	3
365-374	2
375	3
376-378	2
379	3
380-381	2
381/Dynamic	7
382	2
383	3
384-386	2
387	3
388-399	2
400	4
401-403	2
404	4
405-415	2
416	3
417-421	2
422	4
423-429	2
430-438	3
439	2
440-441	3
442	2
443	3
444	4
445-449	2
450	7
451	6
➥X-23 app.	
452	3
453-454	2
455	4
456-459	2
460-461	3
461/Kubert	15
462-491	3
492	6
493-499	3
500	5
501-503	3
Ann 1	50
Ann 2	45
Ann 3	14
Ann 4	6
Ann 5	5
Ann 6	7
Ann 7	5
Ann 8	4
Ann 9	10
Ann 10	8
Ann 11-12	4
Ann 13	3
Ann 14	6

	UNSLABBED Near Mint
Ann 15	4
Ann 16	2
Ann 17-18	3
Ann 1995	4
Ann '96-'98	3
Ann '00-'01	4

Uncle Scrooge
DELL, 1953

4	310
5	220
6-7	185
8	140
9-10	125
11-15	100
16-20	80
21-30	65
31-40	55
41-50	45
51-70	40
71	38
72-100	32
101-120	20
121-140	18
141-160	12
161-171	10
172-176	15
177-178	25
179	225
180	35
181-185	15
186-197	10
198	15
199-200	10
201-219	6
220-240	5
241-260	4
261-299	3
300-308	2
309-318	7

Uncle Scrooge
GEMSTONE, 2003

319-349	7

Unexpected
DC, 1968

105	50
➥Was Tales of ...	
106-113	35
114-116	30
117-127	25
128	45
➥Wrightson art	
129-139	20
140-156	15
157-162	30
➥100 pages	
163-188	10
189-190	7
191	10
192-206	7
207-222	5

Unknown Soldier
DC, 1977

205-210	5
211-229	4
230-247	3
248-249	5
250-267	3
268	5

Unknown Worlds
ACG, 1960

1	90
2	60
3	45
4-5	40
6-8	35
9	50
10	35
11-20	28
21-30	20
31-40	16
41-57	12

Flashbacks

More Golden Age — and Later ...

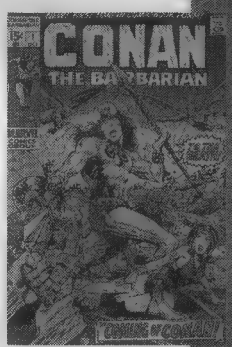
65 yrs MAY 21 1944

Eisner Award winner **Kim Deitch** is born. Though the tribute came in 2003 (for *The Stuff of Dreams* from Fantagraphics), he is active in underground comix from the 1960s.

60 yrs MAY 22 1949

Warren Tufts begins his ***Casey Ruggles*** comic strip for United Features newspaper syndicate. It opens with the discovery of gold in California a century earlier, and the focus is America's gold rush.

60 yrs MAY 25 1949



Award-winning storyteller **Barry Windsor-Smith** is born in London. He comes to the attention of comics and sword-and-sorcery fans when, as Barry Smith, he provides the art for the start-up of Marvel Comics' ***Conan*** comic book, scripted by **Roy Thomas**. Eventually, Windsor-Smith's output includes fine art as well as and occasional comics projects, expanding his contributions to writing as well as art and producing projects for Marvel, Valiant, Malibu, Dark Horse, Image, and Fantagraphics.

50 yrs MAY 1959

In "The Supergirl from Krypton!" a new member of the cast of characters appears in DC's ***Action Comics*** #252. Can you guess who it is?

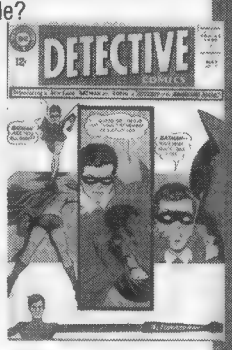
50 yrs MAY 1959

As if that new twist to the mythos isn't enough, Superman is first introduced to yet another cast member in DC's ***Superman*** #129, when the wheelchair-bound **Lori Lemaris** enters the picture. Ooo! Another "LL" lady! Do we detect a pattern?

50 yrs MAY 1959

Now, here's an ***important*** debut! DC's ***Detective Comics*** #267 brings to Batman's world ... wait for it ... yes, it's **Batmite**! Can you tell that the writers were desperately looking for happy plot elements during the heyday of the Comics Code?

45 yrs MAY 1964



With #327, DC's ***Detective Comics*** brings a "New Look" to The Dark Detective 300 issues after his debut. New *Detective* Editor **Julius Schwartz** (replacing Jack Schiff) introduces a letters column, and the issue sees other evolution, including the installation of back-up stories with **The Elongated Man**.

What If? Classic Vol. 5

Marvel

$29.99, color, 248 pgs.
Writers and artists: Various
reviewed by **Kurt Anthony Krug** ★★★

The first volume of *What If?* was finally hitting its stride at this point. The stories weren't left open-ended, and many top creators were chronicling alternate-reality stories of characters they were making great. That includes such tales as Frank Miller's Daredevil story in which DD becomes a S.H.I.E.L.D. agent.

The only bad apple in this barrel is "What if Spider-Man's Clone Had Lived?" — a *What If?* story that became mainstream continuity in the Spidey mythos years later. However, that's overshadowed by the original Avengers conquering Earth, Wolverine killing The Hulk, and the crown jewel in this collection: "What if The Avengers Were Pawns of Korvac?"

Taken his story from the classic "Korvac Saga," Mark Gruenwald outdid himself by writing and drawing a story featuring Korvac, The Avengers, and every single cosmic being (Galactus, The Stranger, The In-Betweener) gathered for the first time. He paints a scary picture of a god gone mad and a universe that pays dearly for his nihilistic tendencies. This story is up there with Gruenwald's *Squadron Supreme* — considered by many his magnum opus — and is easily one of the Top 5 *What If?* stories.

Reprints: *What If?* Vol. 1 #27-32

www.marvel.com

UNSLABBED Near Mint

Unusual Tales
CHARLTON, 1955
1 . . . 125
2 . . . 75
3-5 . . . 45
6-11 . . . 80
12 . . . 56
13 . . . 30
14-15 . . . 56
16 . . . 30
17-21 . . . 22
22 . . . 35
23 . . . 14
24-27 . . . 30
28-29 . . . 14
30-40 . . . 10
41-49 . . . 6

USA Comics
TIMELY, 1941
1 . . . 12000
2 . . . 4400
3 . . . 3100
4-5 . . . 2500
6 . . . 3550
7 . . . 3400
8-10 . . . 2250
11-12 . . . 1500
13-17 . . . 1250

Usagi Yojimbo
FANTAGRAPHICS, 1986
1 . . . 8
2-3 . . . 5
4-5 . . . 4
6-38 . . . 3
Special 1-3 . . . 4
Summer 1 . . . 5

Usagi Yojimbo
MIRAGE, 1993
1 . . . 5
2-5 . . . 4
6-16 . . . 3

V
DC, 1985
1 . . . 2
2-18 . . . 1

Valor
E.C., 1955
1 . . . 190
2 . . . 140
3-4 . . . 115
5 . . . 105

Vampire Lestat
INNOVATION, 1990
1 . . . 5
2-12 . . . 3

Vampirella
WARREN, 1969
1 . . . 325
2 . . . 125
3 . . . 200
4-5 . . . 75
6-9 . . . 70
10 . . . 30
11-15 . . . 43
16-25 . . . 30
26 . . . 20
27 . . . 30
28-36 . . . 25
37-45 . . . 20
46 . . . 25
47-50 . . . 20
51-70 . . . 17
71-99 . . . 16
100 . . . 30
101-111 . . . 16
112 . . . 45
113 . . . 195
Ann 1 . . . 175
Special 1 . . . 30

UNSLABBED Near Mint

Vampire Tales
MARVEL, 1973
1 . . . 35
2-7 . . . 18
8-10 . . . 20
11 . . . 25
Ann 1 . . . 30
➥Scarce

Vault of Evil
MARVEL, 1973
1 . . . 60
2-4 . . . 25
5-10 . . . 15
11-23 . . . 12

Vault of Horror
E.C., 1950
12 . . . 4000
13 . . . 800
14 . . . 725
15 . . . 600
16 . . . 500
17-19 . . . 360
20-25 . . . 275
26-30 . . . 225
31-40 . . . 185

Vengeance Squad
CHARLTON, 1975
1 . . . 9
2-6 . . . 5

Venom
MARVEL, 2003
1 . . . 10
2 . . . 3
3-7 . . . 2
8 . . . 3
9 . . . 4
10-18 . . . 3

Veronica
ARCHIE, 1989
1-20 . . . 2
21-35 . . . 1
36-177 . . . 2

V for Vendetta
DC, 1988
➥Alan Moore series
1-10 . . . 3

Vicki
ATLAS-SEABOARD, 1975
1 . . . 28
2 . . . 18
3-4 . . . 12

Villains United
DC, 2005
1 . . . 12
1/2nd . . . 8
1/3rd . . . 3
2 . . . 5
3-5 . . . 3
6 . . . 4

Vision & Scarlet Witch
MARVEL, 1982
1-4 . . . 2

Vision & Scarlet Witch
MARVEL, 1985
1 . . . 2
2-12 . . . 1

Wacky Races
GOLD KEY, 1969
1 . . . 40
2 . . . 26
3-7 . . . 20

RETROVIEW

Hawkeye #2 ★★★

Marvel
Feb 1994 • 22 pp.
Writer: Chuck Dixon
Pencils and inks: Scott Kolins, Tim Dixon
Cover: Kolins, Dixon
no CGC copies

"Masters of the Game"

Hawkeye the hermit stumbles onto The Secret Empire's latest plans for world domination and saves a human-animal hybrid he calls Rover.

Chuck Dixon proves he's as much at home with Hawkeye as he is with Batman. He injects plenty of testosterone in an otherwise standard superhero script. He also gets Hawkeye's character. When he takes the wounded Rover to a doctor, she asks him to call in The Avengers, but he stubbornly refuses. In the end, The Viper has the entire Alaskan town wiped out to keep it quiet, including the doctor who helped Rover. Hawkeye vows revenge on The Secret Empire and calls in War Machine.

© Marvel

Then $1.75 NOW $2

UNSLABBED Near Mint

Walking Dead
IMAGE, 2003
1 . . . 45
2 . . . 32
3 . . . 15
4 . . . 12
4/A . . . 6
5 . . . 4
6-49 . . . 3

Walt Disney's Comics and Stories
DELL, 1940
1 . . . 20000
2 . . . 7500
3 . . . 3400
4 . . . 2050
5 . . . 1250
6-7 . . . 1100
8-9 . . . 900
10 . . . 850
11-15 . . . 750
16-17 . . . 650
18 . . . 625
19-30 . . . 580
31 . . . 3700
➥Barks Donald starts
32 . . . 2000
33 . . . 1200
34 . . . 950
35-36 . . . 840
37 . . . 435
38 . . . 650
39-40 . . . 580
41-46 . . . 500
47-50 . . . 475
51-60 . . . 375
61-70 . . . 305
71-80 . . . 240
81-87 . . . 215
88 . . . 270
89-90 . . . 210
91-97 . . . 190
98 . . . 365
➥Unc. Scrooge starts
99 . . . 190
100 . . . 200
101-112 . . . 155
113-116 . . . 90
117 . . . 130
118-123 . . . 85
124 . . . 130
125 . . . 190
126-129 . . . 130
130-133 . . . 125
134 . . . 200
135-139 . . . 105
140 . . . 225
➥1st Barks Gyro

UNSLABBED Near Mint

141-150 . . . 94
151-170 . . . 88
171-200 . . . 80
201-240 . . . 75
241-260 . . . 60
261-283 . . . 50
284-285 . . . 25
286 . . . 28
287 . . . 25
288-289 . . . 28
290 . . . 25
291-293 . . . 28
294-296 . . . 25
297-308 . . . 28
309-311 . . . 25
312 . . . 28
313-334 . . . 14
335 . . . 25
336-341 . . . 14
342-351 . . . 25
351-60/Poster 30
351-60/No poster 20
361-400 . . . 25
401-429 . . . 14
430 . . . 10
431-432 . . . 12
433 . . . 10
434-436 . . . 12
437-438 . . . 10
439-440 . . . 12
441-443 . . . 10
444-445 . . . 6
446-465 . . . 10
466 . . . 6
467-478 . . . 10
479 . . . 30
480 . . . 125
481-484 . . . 30
485-510 . . . 10
511 . . . 15
512-513 . . . 12
514-516 . . . 8
517-518 . . . 5
519 . . . 14
520-549 . . . 10
550 . . . 6
551-554 . . . 4
555-556 . . . 3
557-573 . . . 4
574-577 . . . 5
578-579 . . . 3
580 . . . 5
581-584 . . . 3
585 . . . 5
586-597 . . . 3
598-599 . . . 4
600-611 . . . 6
612-648 . . . 7

UNSLABBED Near Mint

Walt Disney's Comics & Stories
GEMSTONE, 2003
634-661 . . . 7

Wanted
IMAGE, 2003
1 . . . 12
1/A . . . 9
1/B . . . 8
1/C . . . 3
1/D . . . 6
1/E . . . 5
2 . . . 3
2/B . . . 4
2/C . . . 5
3 . . . 3
3/A . . . 4
4-6 . . . 3

Wanted World's Most Dangerous Villains
DC, 1972
1 . . . 10
2-3 . . . 8
4-9 . . . 6

War
CHARLTON, 1975
1 . . . 8
2-10 . . . 5
11-22 . . . 3
23-49 . . . 2

War Is Hell
MARVEL, 1973
1 . . . 25
2 . . . 18
3-5 . . . 14
6-8 . . . 10
9-15 . . . 8

Warlock
MARVEL, 1972
1 . . . 32
2-3 . . . 15
4-5 . . . 8
6-8 . . . 7
9-11 . . . 10
12 . . . 8
12/30¢ . . . 15
13 . . . 8
13/30¢ . . . 15
14 . . . 8
14/30¢ . . . 15
15 . . . 8

UNSLABBED Near Mint

Warlord
DC, 1976
1 . . . 10
2 . . . 4
3-6 . . . 3
7-29 . . . 2
30-47 . . . 1
48 . . . 2
49-130 . . . 1
131 . . . 2
132 . . . 1
133 . . . 2
Ann 1 . . . 3
Ann 2-6 . . . 1

Warlord
DC, 1992
1-6 . . . 2

Warlord
DC, 2006
1-10 . . . 3

Watchmen
DC, 1986
1 . . . 20
➥Moore, Gibbons series
2-3 . . . 10
4-12 . . . 8

Way of the Rat
CROSSGEN, 2002
1-24 . . . 3

Weapon X
MARVEL, 1995
1-4 . . . 2

Weapon X
MARVEL, 2002
1-8 . . . 2
9-28 . . . 3

Web of Horror
MAJOR MAGAZINES, 1969
1-3 . . . 30
➥1st Wrightson cvr

Web of Spider-Man
MARVEL, 1985
1 . . . 8
2 . . . 6
3 . . . 5
4-10 . . . 4
11-28 . . . 3
29 . . . 5
30 . . . 4
31-32 . . . 5
33-35 . . . 3
36 . . . 4

RETROVIEW

Hawkeye #3

★★★

© Marvel

Marvel
March 1994 • 22 pp.
Writer: Chuck Dixon
Pencils and Inks: Scott Kolins, Tom Dixon
Cover: Kolins, Dixon

"Run of the Arrow"

A friend of War Machine's supplies Hawkeye with a new costume, arrows, and sky-cycle.

This issue served as more of a promotional springboard for War Machine's own short-lived solo title, which began around this time.

The two disgruntled ex-Avengers and Rover then battle The Secret Empire. The Empire blows up an entire island to take all of them out, but fails.

Hawkeye tells War Machine he can take it from here, as the mini-series counts down to its conclusion.

 # 000 copies **Then $1.75 NOW $2**

UNSLABBED Near Mint

37. . . . 3
38. . . . 5
39-47. . . . 3
48. . . . 8
➥1st Demogoblin
49. . . . 2
50. . . . 3
51-57. . . . 2
58. . . . 3
59. . . . 8
60-61. . . . 3
62-89. . . . 2
90. . . . 5
91-99. . . . 2
100. . . . 4
101-105. . . . 2
106/CS. . . . 5
106. . . . 1
107-113. . . . 2
113/CS. . . . 4
114-116. . . . 2
117. . . . 3
117/Variant . . . 5
118. . . . 3
119. . . . 2
119/CS. . . . 6
120. . . . 4
121-124. . . . 2
125. . . . 3
125/Variant . . . 4
126-129. . . . 2
129/CS. . . . 5
Ann 1. . . . 7
Ann 2. . . . 6
Ann 3-10 3
SS 1. . . . 4

Weird Fantasy
E.C., 1950
1. . . . 1150
2. . . . 500
3-4. . . . 425
5. . . . 335
6-10. . . . 240
11-13. . . . 180
14. . . . 300
15. . . . 200
16-19. . . . 170
20. . . . 200
21. . . . 285
22. . . . 140

Weird Mystery Tales
DC, 1972
1. . . . 30
2. . . . 20
3. . . . 15
4-10. . . . 12
11-20. . . . 10
21. . . . 15
22-24. . . . 10

Weird Science
E.C., 1950
1. . . . 1450
2. . . . 625
3-4. . . . 575
5-10. . . . 360
11-14. . . . 230
15-18. . . . 260
19-22. . . . 335

Weird Science-Fantasy
E.C., 1954
23-24. . . . 235
25. . . . 270
26. . . . 220
27. . . . 235
28. . . . 260
29. . . . 450

Weird Science-Fantasy Annual
E.C., 1952
1. . . . 2000
2. . . . 1200

Weird Suspense
ATLAS-SEABOARD, 1975
1. . . . 12
2. . . . 8
3. . . . 7

Weird Terror
COMIC MEDIA, 1952
1. . . . 500
2-4. . . . 300
5. . . . 230
6. . . . 260
7. . . . 230
8. . . . 260
9-10. . . . 200
11. . . . 260
12. . . . 190
13. . . . 200

Weird War Tales
DC, 1971
1. . . . 125
2. . . . 75
3. . . . 45
4-5. . . . 30
6-10. . . . 20
11-20. . . . 12
21-31. . . . 8
32-50. . . . 6
51-92. . . . 5
93. . . . 6
94-101. . . . 5
102-124. . . . 4

Weird Western Tales
DC, 1972
12. . . . 45
13. . . . 30
14-15. . . . 20
16-28. . . . 12
29. . . . 16
30-42. . . . 8
43-50. . . . 6
51-70. . . . 5

Weird Wonder Tales
MARVEL, 1973
1. . . . 14
2-3. . . . 7
4-7. . . . 5
8-15. . . . 4
15/30¢ 20
16. . . . 4
16/30¢ 20
17. . . . 4
17/30¢ 20
18-22. . . . 4

Weird Worlds
DC, 1972
1. . . . 12
2-5. . . . 7
6. . . . 8
7. . . . 6
8-10. . . . 5

Wendy, the Good Little Witch
HARVEY, 1960
1. . . . 60
2. . . . 40
3-5. . . . 28
6-10. . . . 22
11-15. . . . 14
16-20. . . . 12
21-25. . . . 8
26-30. . . . 6
31-40. . . . 5
41-50. . . . 4
51-60. . . . 3
61-93. . . . 2
94-97. . . . 1

Werewolf By Night
MARVEL, 1972
1. . . . 80
2. . . . 30
3. . . . 15
4. . . . 18
5-10. . . . 15
11-14. . . . 12
15. . . . 15
16-17. . . . 12
18-20. . . . 10
21-31. . . . 8
32. . . . 60
➥1st Moon Knight
33. . . . 30
34. . . . 8
35-36. . . . 5
37. . . . 10
38. . . . 5
38/30¢ 15
39. . . . 5
39/30¢ 15
40-41. . . . 5
42. . . . 12
43. . . . 18

West Coast Avengers
MARVEL, 1984
1. . . . 3
2-4. . . . 2

West Coast Avengers
MARVEL, 1985
1-3. . . . 2
4. . . . 3
5-46. . . . 1
Ann 1-3 2

Western Roundup
DELL, 1952
1. . . . 165
2. . . . 120
3-5. . . . 75
6-10. . . . 65
11-17. . . . 55
18. . . . 65
19-23. . . . 55
24. . . . 60
25. . . . 80

What If...?
MARVEL, 1977
1. . . . 15
2. . . . 10
3-5. . . . 8
6-10. . . . 5
11-12. . . . 4
13. . . . 5
14-15. . . . 4
16. . . . 3
17. . . . 4
18-26. . . . 3
27. . . . 5
28. . . . 8
29. . . . 3
30-31. . . . 8
32-34. . . . 3
35. . . . 5
36-45. . . . 3
46. . . . 4
47. . . . 3
Special 1 4

What If...?
MARVEL, 1989
-1. . . . 2
1. . . . 4
2-20. . . . 3
21-23. . . . 2
24. . . . 4
25. . . . 3
26-49. . . . 2
50. . . . 3
51-104. . . . 2
105. . . . 12
106-114. . . . 3

Where Creatures Roam
MARVEL, 1970
1. . . . 25
2-8. . . . 10

Where Monsters Dwell
MARVEL, 1970
1. . . . 32
2-5. . . . 10
6-11. . . . 8
12. . . . 10
13-31. . . . 8
32-38. . . . 7

Whiz Comics
FAWCETT, 1940
1. . . . 70000
➥1st Captain Marvel
2. . . . 5200
3. . . . 3400
4. . . . 2800
5. . . . 2250
6. . . . 1650
7. . . . 1725
8-9. . . . 1650
10. . . . 1250
11-12. . . . 1100
13-14. . . . 1075
15. . . . 1250
16-18. . . . 1100
19-20. . . . 750
21. . . . 800
22-24. . . . 600
25. . . . 6200
➥1st Capt. Marvel Jr.
26. . . . 550
27-30. . . . 525
31-32. . . . 460
33. . . . 525
34. . . . 365
35. . . . 410
36-40. . . . 365
41-43. . . . 260
44. . . . 300
45-50. . . . 260
51-60. . . . 210
61-70. . . . 175
71-82. . . . 150
83-100. . . . 130
101-120. . . . 110
121-152. . . . 100
153-155. . . . 200

WildC.A.T.s
IMAGE, 1992
0. . . . 3
1. . . . 4
1/3D. . . . 5
1/Gold 10
1/Variant 5

Flashbacks

Unusual-Wild $

And ...

40 yrs MAY 1969

What's that sound coming from the crib in **Reed and Sue Richards'** house? Is the baby crying because it still doesn't have a name? *Poor* baby!

35 yrs MAY 29 1974

Cartoonist **Aaron McGruder** is born. Starting in 1999, he writes and draws the Universal Press strip ***The Boondocks***, which sparks controversy — and an animated TV show.

35 yrs MAY 31 1974

Writer-artist **Adrian Tomine** is born. While he's best-known for his ***Optic Nerve*** series, his work also includes mainstream magazine cartoons, album jackets, and the like.

35 yrs MAY 1974

Marvel Premiere #15 features the first appearance of **Iron Fist** in "The Fury of Iron Fist," written by **Roy Thomas** and drawn by **Gil Kane** and **Dick Giordano**.

30 yrs MAY 1979

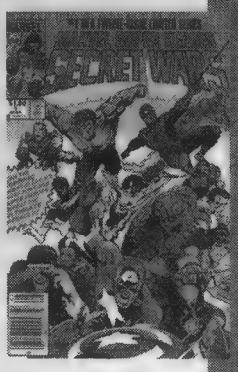
Marvel's ***Daredevil*** #158 marks the debut of **Frank Miller** as penciller for The Man without Fear. The story is "A Grave Mistake," written by **Roger McKenzie** and inked by **Klaus Janson**.

30 yrs MAY 1979

Marvel's lineup grows smaller, when ***Black Panther*** #15, ***Captain Marvel*** #62, ***Howard the Duck*** #31, ***Nova*** #25, ***The Rawhide Kid*** #151, and ***Red Sonja*** #15 are the last issues of each.

25 yrs MAY 1984

Major changes in the Marvel universe are promised, as ***Marvel Super-Heroes Secret Wars*** #1 is the first of a 12-part series conceived and written by **Jim Shooter** and drawn by **Mike Zeck** and **John Beatty**.



25 yrs MAY 1984

Creators **Kevin Eastman** and **Peter Laird**'s Mirage Studios release the 3,000-copy first printing of a black-and-white comic book: ***Teenage Mutant Ninja Turtles***. Nice try, guys! Who'd want to buy a silly title like *that*?

25 yrs MAY 1984

In Marvel's ***The Amazing Spider-Man*** #253, Spider-Man returns from The Secret Wars in a new, black, organic costume. "By Myself Betrayed!" is written by **Tom DeFalco** and drawn by **Rick Leonardi** and **Bill Anderson**.

15 yrs MAY 23 1994

Comics Buyer's Guide Co-Editor **Don Thompson** dies of a heart attack. We still miss him.

Wolverine: First Class #7
Marvel

$2.99, color, 32 pgs.
Writer: Fred Van Lente
Artist: Steven Cummings
reviewed by **Andrew Wahl**

★★

This was a disappointing comic book, but by little fault of its creative team. Solicitations for this issue advertised interior art by Michael Golden. Instead of that rare treat, readers opened the issue to find solid-but-not-spectacular pencils by Steven Cummings. Not cool. (And not fair to Cummings, either.) Making the sting worse: the quirky, colorful cover by Golden. What a tease!

Moving beyond the bait-and-switch disappointment, *Wolverine: First Class #7* is a perfectly serviceable comic book. Loosely set in the classic Chris Claremont-John Byrne-Dave Cockrum era, the story has a strange, lost-in-time feel. Writer Fred Van Lente seems to have decent appreciation of the era, but some of the character details don't feel right. (Wolverine wearing a motorcycle helmet? Really?) Even more jarring is the book's modern, decompressed storytelling. While not particularly drawn out by today's standards, this issue is still just part of a continuing story: a story Claremont could have told in a handful of pages back in the day.

Again, *Wolverine: First Class* is serviceable. But it suffers in the shadow of classic stories and legendary creators.

www.marvel.com

UNSLABBED Near Mint

WildC.A.T.s
CONTINUED
2-10 . . . 3
11 . . . 15
11/Holofoil . . . 22
12 . . . 8
13 . . . 6
14-24 . . . 3
25 . . . 5
26-49 . . . 3
50 . . . 4
50/Variant . . . 5
Ann 1 . . . 3
Special 1 . . . 4

Wild Frontier
CHARLTON, 1955
1 . . . 60
2-6 . . . 40
7 . . . 50

Witchblade
IMAGE, 1995
½ . . . 15
1 . . . 25
1/B . . . 15
2 . . . 18
2/A . . . 15
3 . . . 10
4-5 . . . 8
6-10 . . . 6
10/Dynamic . . 20
10/Variants . . . 28
11-14 . . . 4
14/Gold . . . 6
15 . . . 4
16-18/A . . . 3
18/Am Ent . . . 5
19-24 . . . 3
24/Variant . . . 5
25 . . . 3
25/A . . . 4
25/B . . . 8
25/C . . . 15
26-29 . . . 3
29/Variant . . . 5
30-32 . . . 3
32/Variant . . . 15
33-41 . . . 3
41/A . . . 10
42-49 . . . 3
50 . . . 5
50/Dynamic . . 15
50/Autographed30
50/Variants . . . 5
51-74 . . . 3
75-75/Variant . . 5
76-80 . . . 3
80/Holiday . . . 5
80/Variants . . . 3
80/Conv . . . 5
81-91 . . . 3
92 . . . 5
93-99 . . . 3
100/All . . . 5
101-102 . . . 3
500 . . . 5

Witches Tales
HARVEY, 1951
1 . . . 310
2 . . . 260
3-10 . . . 210
11-16 . . . 190
17-19 . . . 225
20-24 . . . 190
25-28 . . . 165

Witching Hour
DC, 1969
1 . . . 150
2 . . . 70
3 . . . 50
4-6 . . . 25
7 . . . 18
8-13 . . . 15
14-51 . . . 10
52-66 . . . 8
67-85 . . . 5

UNSLABBED Near Mint

Wolverine
MARVEL, 1982
1 . . . 25
2 . . . 18
3 . . . 17
4 . . . 16

Wolverine
MARVEL, 1988
-1 . . . 2
½ . . . 3
½/Ltd. . . . 8
1 . . . 10
2 . . . 6
3-5 . . . 5
6 . . . 4
7-9 . . . 5
10 . . . 8
11-14 . . . 4
15 . . . 5
16-19 . . . 4
20 . . . 5
21-23 . . . 4
24-40 . . . 3
41 . . . 4
42 . . . 2
43 . . . 3
44 . . . 2
45-49 . . . 3
50 . . . 4
51-56 . . . 2
57 . . . 3
58-74 . . . 2
75 . . . 4
76-79 . . . 2
80 . . . 8
81-84 . . . 2
85 . . . 3
85/Variant . . . 4
86-87 . . . 2
87/Deluxe . . . 4
88 . . . 2
88/Deluxe . . . 4
89 . . . 2
89/Deluxe . . . 4
90 . . . 2
90/Deluxe . . . 4
91-98 . . . 2
99 . . . 4
100 . . . 5
100/Variant . . . 8
101-124 . . . 2
125 . . . 4
125/A-125/B . . 10
126-130 . . . 2
131 . . . 5
131/A . . . 3
132-133 . . . 2
133/Variant . . . 4
134-144 . . . 2
145 . . . 4
145/Gold foil . 25
145/DF . . . 50
145/Silver foil. 30
145/Nabisco. 400
146 . . . 5
147-149 . . . 2
150 . . . 3
150/Dynamic . 14
151-165 . . . 2
166 . . . 3
167-189 . . . 2
Ann 1995 . . . 4
Ann 1996-Ann 1997 . . . 3
Ann 1999-Ann 2000 . . . 4
Ann 2001 . . . 3
Special 1 . . . 4

Wolverine
MARVEL, 2003
1 . . . 7
2 . . . 5
3 . . . 4
4-9 . . . 3
10 . . . 2
11-15 . . . 3
16 . . . 2
17 . . . 3
18-20 . . . 2
20/Variant . . . 90

RETROVIEW
Hawkeye #4

★★★

Marvel
Apr 1994 • 22 pp.
Writer: Chuck Dixon
Pencils and Inks: Scott Kolins, Tim Dzon
Cover: Kolins, Dzon

"Rage"

Hawkeye battles Viper, Trick-Shot, and the rest of The Secret Empire.

When the odds become overwhelming, it's not War Machine who saves Hawkeye; it's his old archery teacher Trick-Shot. You'd think Dixon would end this story with Hawkeye coming to grips with Mockingbird's death, but it doesn't happen, although he's farther along than he was at the start of this mini-series.

It's interesting to note that this was Scott Kolins' early art. It was decent, and he's now a great artist, especially when working with Geoff Johns.

Rover and Trick Shot were never seen after this mini-series.

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Then $1.25 NOW $2

UNSLABBED Near Mint

➥Retailer incentive
20/Texas . . . 20
➥Texas con premium
21-26 . . . 2
26/Silvestri . . . 15
26/DF . . . 20
27 . . . 2
27/Quesada . . 25
28-29 . . . 2
30-35 . . . 3
36 . . . 5
36/Quesada . . 12
37-41 . . . 3
42 . . . 12
43-49 . . . 3
50 . . . 4

Wolverine: Origins
MARVEL, 2006
1-24 . . . 3

Wolverine: The End
MARVEL, 2004
1 . . . 7
1/Texas . . . 15
2 . . . 6
3 . . . 5
4 . . . 4
5-6 . . . 3

Wolverine: The Origin
MARVEL, 2001
1 . . . 25
1/Dynamic . . . 50
2 . . . 12
2/Dynamic . . . 24
3 . . . 8
3/Dynamic . . . 20
4 . . . 5
4/Dynamic . . . 20
5 . . . 4
5/Dynamic . . . 20
6 . . . 5
6/Dynamic . . . 20

Wonder Woman
DC, 1942
1 . . . 17000
2 . . . 3100
3 . . . 1900
4 . . . 1200
5 . . . 1050
6-10 . . . 900
11-20 . . . 650
21-23 . . . 450
24 . . . 600
25 . . . 450
26-30 . . . 425
31-40 . . . 415

UNSLABBED Near Mint

41-44 . . . 400
45 . . . 500
46-50 . . . 400
51-60 . . . 310
61-70 . . . 240
71-79 . . . 190
80-90 . . . 155
91-100 . . . 120
101-104 . . . 90
105 . . . 600
➥1st Wonder Girl
106-110 . . . 80
111-130 . . . 70
131-149 . . . 56
150-159 . . . 50
160-161 . . . 30
162 . . . 40
163-170 . . . 30
171-180 . . . 25
181-190 . . . 33
191-200 . . . 40
201-210 . . . 14
211 . . . 25
➥100-page issue
212-213 . . . 11
214 . . . 30
➥100-page issue
215-218 . . . 11
219-236 . . . 7
237-260 . . . 6
261-268 . . . 5
269-279 . . . 4
280 . . . 3
281-283 . . . 5
284-299 . . . 3
300 . . . 6
301-329 . . . 3

Wonder Woman
DC, 1987
0 . . . 6
1 . . . 4
2-10/A . . . 3
11-84 . . . 2
85 . . . 10
➥1st Deodato art
86 . . . 4
87-93 . . . 3
94-99 . . . 2
100 . . . 3
100/Variant . . . 4
101-119 . . . 2

UNSLABBED Near Mint

120 . . . 3
121-139 . . . 2
139/Ltd. . . . 15
140-199 . . . 2
200 . . . 4
201-213 . . . 2
214 . . . 25
➥Inf. Crisis tie
215 . . . 10
216 . . . 7
217 . . . 6
218 . . . 5
219 . . . 15
➥Max Lord dies
219/2nd . . . 3
➥2nd print
220 . . . 12
221-1000000 . . 3
Ann 1-2 . . . 2
Ann 3 . . . 3
Ann 4 . . . 4
Ann 5 . . . 3
Ann 6 . . . 4
Ann 7-8 . . . 3
Special 1 . . . 2

Woody Woodpecker
DELL, 1952
16-20 . . . 14
21-50 . . . 12
51-72 . . . 9
73-75 . . . 25
76-100 . . . 15
101-120 . . . 10
121-130 . . . 6
131-170 . . . 3
171-187 . . . 2
188-189 . . . 10
190-191 . . . 25
193-201 . . . 15

World's Best Comics
DC, 1941
1 . . . 18000

World's Finest Comics
DC, 1941
2 . . . 4000
3 . . . 2900

UNSLABBED Near Mint

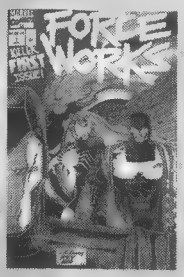
4-5 . . . 1975
6-7 . . . 1450
8 . . . 1275
9 . . . 1300
10 . . . 1050
11-16 . . . 895
17 . . . 875
18-20 . . . 805
21-30 . . . 610
31-40 . . . 530
41-60 . . . 430
61-64 . . . 320
65 . . . 540
66-70 . . . 370
71 . . . 900
➥1st Sup/Bat team
72-73 . . . 550
74-80 . . . 375
81-90 . . . 235
91-93 . . . 175
94 . . . 525
➥Sup/Bat team origin
95-99 . . . 175
100 . . . 260
101-110 . . . 105
111-121 . . . 85
122-142 . . . 75
143-150 . . . 52
151-152 . . . 50
153-155 . . . 45
156 . . . 55
➥Bizarro, Joker app.
157-161 . . . 45
162-177 . . . 38
178-180 . . . 30
181-190 . . . 25
191-197 . . . 20
➥Sup/Flash race
198-199 . . . 80
➥Sup/Flash race
200-212 . . . 16
213-228 . . . 14
229-270 . . . 6
271-300 . . . 4
301-323 . . . 3

Worlds of Fear
FAWCETT, 1952
2 . . . 325
3 . . . 250
4-9 . . . 200
10 . . . 475

PRICE GUIDE KEY: OTHER GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6 (83%)** of the unslabbed NM price above
Very Fine (VF) is **2/3 (67%)** of NM
Fine (F) is **1/3 (33%)** of NM
Very Good (VG) is **1/5 (20%)** of NM
Good (G) is **1/8 (12.5%)** of NM

Later ...



© Marvel

Hawkeye next appeared in *Force Works* and returned to The Avengers in time for "The Crossing" and "Onslaught" storylines. He was an integral part of the Kurt Busiek and George Pérez *Avengers* relaunch in 1997 and later became the leader of The Thunderbolts. In 2003, he graduated to his own short-lived monthly series.

Hawkeye "died" in the "Avengers: Disassembled" storyline but was resurrected in *House of M*. He currently appears in *New Avengers*, where he has taken the code-name of Ronin. Mockingbird has appeared in *Avengers* and the *Hellcat* and *House of M: Avengers* mini-series. She is one of the few Avengers to maintain a significant death in the Marvel universe until her resurrection in 2008's *Secret Invasion*.

	UNSLABBED Near Mint
Worlds Unknown MARVEL, 1973	
1	17
2	10
3	7
4-8	5
Xenozoic Tales KITCHEN SINK, 1987	
1	8
2-5	6
6-10	5
11-14	4
X-Factor MARVEL, 1986	
-1	2
1	3
2-4	2
5	3
6	5
7	3
8-22	2
23	5
24	8
25-49	2
50-53	3
54-59	2
60-69	3
70-91	2
92	4
93-105	2
106/Variant	3
107-124	2
125	3
126-129	2
130	3
131-149	2
Ann 1-6	3
Ann 7	2
Ann 8-9	3
X-Files TOPPS, 1995	
-2--1	10
0/A-0/C	4
1	8
2	5
3-4	4
5-33	3
33/Variant	5
34-41/Variant	3
Ann 1-Ashcan 1	4
Special 1-5	5
X-Force MARVEL, 1991	
-1-1/E	2
2	3
3-24	2
25	3
26-30	2
31-33	1
34-38	2
38/Variant	3
39-49/Deluxe	2
50	3
50/A	4
51-98	2
99	3
100-129	2
Ann 1-Ann 3	3
Ann 1995	4
Ann 1996-Ann 1997	3
Ann 1998-Ann 1999	4
X-Man MARVEL, 1995	
-1	2
1-4	3
5-14	2
15	3
16-24	2
25	3
26-74	2
75	3
Ann '96-'98	4
X-Men MARVEL, 1963	
1	7000
➥1st X-Men	
2	1900
3	1030
4	900
5	550
6	500
7	475
8-10	360
11	300
12	500
➥1st Juggernaut	
13	275
14	250
15-16	190
17-20	100
21-27	90
28	155
➥1st Banshee	
29-34	90
35	150
➥Spider-Man app.	
36-37	65
38	80
39-40	90
41-48	65
49-51	75
52	65
53-57	72
58	100
➥1st Havok	
59-65	70
66	80
➥Last new issue	
67-80	35
81-85	40
86-93	35
94	500
➥2nd New X-Men	
95	85
➥Thunderbird dies	
96	55
97-98	48
98/30¢	125
99	48
99/30¢	125
100	60
➥Phoenix orig. starts	
100/30¢	135
101	55
➥Phoenix origin	
102-105	28
105/35¢	60
106	28
106/35¢	60
107	28
107/35¢	60
108	35
➥1st Byrne X-Men	
109	30
➥1st Weapon alpha	
110-115	20
116-119	16
➥1st Alpha Flight	
120-121	28
122-128	12
129	20
130-135	12
136	11
137	14
➥Phoenix dies	
138	8
139-141	11
➥Future Past	
X-Men MARVEL, 1991	
-1	3
-1/A	4
1/Beast	5
1/Colossus	3
1/Cyclops	4
1/Magneto	3
1/Collector's	5
2	4
3-20	3
21-24	2
25	5
25/Gold	25
25/Ltd	30
26-29	2
30	3
31-49	2
50	3
50/Variant	4
51-54	2
54/Silver	25
55-62	2
62/A	3
63-79	2
80	3
80/Holofoil	10
80/DF	7
81-98	2
99-100/G	3
101-104	2
105	3
106-113	2
114	5
115-144	2
145-147	3
148	2
149	3
150	4
151	3
152	2
153-157	3
158	2
159	3
160-164	2
165	3
166-169	2
170-Ann 3	3
Ann 1995	4
Ann '96-'98	3
Ann '99-'01	4
Ashcan 1	1
X-Men: Age of Apocalypse MARVEL, 2005	
1	4
2-6	3
X-O Manowar VALIANT, 1992	
0	2
0/Gold	35
½	8
½/Gold	55
1	7
2-4	6
5	5
6	4
7-8	3
9	2
10-15	1
15/Pink	8
16-27	1
28	2
29-35	1
36	2
37-41	1
42-54	2
55-62	3
63-65	4
66	5
67	7
68	12
YB 1	4
Young Allies Comics TIMELY, 1941	
1	11500
2	3000
3	2100
4	3000
5	1300
6-8	875
9	500
10	875
11-14	720
15-20	615
Young Avengers MARVEL, 2005	
1	10
1/DirCut	6
1/Conv	15
2	7
3	4
4-12	3
Young Justice DC, 1998	
1	4
2-49	3
50	4
51-55	3
1000000	4
GS 1	5
Young Love DC, 1963	
39	30
40-50	24
51-70	20
71-90	14
91-100	10
101-106	7
107	25
108-114	20
115-126	12
Young Men MARVEL, 1950	
4	120
5-10	70
11-23	52
24	1600
➥Cap, Namor origin	
25	775
26-28	750
Young Romance DC, 1963	
125	42
126-140	18
141-150	15
151-159	12
160-170	10
171-197	9
198-201	20
202-208	8
Y: The Last Man DC, 2002	
1	30
2	15
3	5
4-5	4
6-52	3
Zip Comics M.L.J., 1940	
1	3500
2	1600
3	1250
4-5	900
6-8	750
9	800
10	750
11-17	600
18	625
19	600
20	900
21-26	540
27	800
28-30	540
31-40	375
41-47	280
Zoo Funnies CHILDREN COMICS, 1945	
1	120
2-3	70
4-6	60
7-9	52
10-12	40
13-15	38
Zorro DELL, 1959	
8-9	70
10-12	68
13-15	65
Zorro GOLD KEY, 1966	
1	70
2-4	38
5-7	34
8-9	28
ZZZ ALAN BUNCE, 2000	
1	3

Have a comic book you can't identify?

How about a price guide question?

Seen any cool auction items?

Share your thoughts at CBGXtra.com!

Tony's Back Page

Candy #59

For the next while, *Tony's Back Page* switches from sterling tales of my life to extended coverage of comic books scheduled to appear in my forthcoming book, *1,000 Comic Books You Must Read*. Because I'll use any excuse to read and write about great and not-so-great comic books that I find.

Candy #59
Writers: Uncredited
Artists: Uncredited
Quality Comics (January 1956 © 1955 Comic Magazines)

"America's Favorite Teen-Age Girl" is my favorite comics teen-age queen. Candy had a long run in *Police Comics* alongside Plastic Man and The Spirit, and her own series ran 64 issues. Her funniest tales were by her creator, Harry Sahle, who was also a top "Archie" artist and writer in the 1940s and 1950s.

Sassy Candy was like Archie's Betty in that she came from a typical middle-class family and like Veronica in her determination to get what she wanted without regard for her long-suffering boyfriend Ted. This 36-page issue had four Candy stories with typical teen-comics themes: hot rods, babysitting, knitting a sweater with disastrous results, and the ever-popular mistaken identity at a costume party.

There are no credits on the stories, but TV writer Jack Mendelsohn did some writing on the title in the 1950s.

Sailors "Bob and Swab" are the stars of the issue's fifth story in which their leave starts going awry by the first panel of page two and just keeps getting worse and worse.

— ***Tony Isabella***

Convention Calendar

The most complete listing of comics events anywhere!

To have your event included, fax your listing to Lisa Dombrowski at ***CBG* Con Calendar,** (715) 445-4087. The e-mail is *showscalendar@krause.com.*

California

May 16 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 16-17 CA, San Jose. Super-Con, Convention Center South Hall. SH: Sat. 10am-6pm, Sun. 10am-5pm. supercon@supercon.com

May 17 CA, Stanton-Orange County. NASCAR, NHRA, Hot Wheels & Die Cast Car Show, Rack & Cue. 7520 Katella Ave., SH: 9am-2pm, A: $2., under 12 free. Ron, PH: 909-902-0217.

May 20 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 23 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 27 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 30 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 3 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 6 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 7 CA, Sacramento. Comic, Toy & Anime Show, Scottish Rite Center. 6151 H St., SH: 10am-5pm. PO Box 221335, Sacramento, CA 95822. sacanime@gmail.com

Jun 10 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 13 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 14 CA, Stanton-Orange County. NASCAR, NHRA, Hot Wheels & Die Cast Car Show, Rack & Cue. 7520 Katella Ave., SH: 9am-2pm, A: $2., under 12 free. Ron, PH: 909-902-0217.

Jun 17 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 20 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 24 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 27 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 1 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 4 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 8 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 11 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 9am-5pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 12 CA, Stanton-Orange County. NASCAR, NHRA, Hot Wheels & Die Cast Car Show, Rack & Cue. 7520 Katella Ave., SH: 9am-2pm, A: $2., under 12 free. Ron, PH: 909-902-0217.

Jul 15 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3pm-9pm, T: 250, A: free. Johnny Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Colorado

May 17 CO, Denver. Rocky Mountain Hobby & Collectable Show, El Jebel Shrine. 4620 W. 50th Ave., SH: 10am-2pm, A: free. Roger Mendenhall, rogerm52@q.com

Delaware

May 26 DE, Newark. Sports Card, Comic Book, & Collectible Show, Aetna Fire Hall. 400 Ogletown Rd., SH: 10am-3pm, T: 50, A: $2, 12 & under free. PH: 302-559-7962. a2zshows1@yahoo.com

Jun 7 DE, Newark. Sports Card, Comic Book, & Collectible Show, Aetna Fire Hall. 400 Ogletown Rd., SH: 10am-3pm, T: 50, A: $2, 12 & under free. PH: 302-559-7962. a2zshows1@yahoo.com

Florida

Jun 5-7 FL, Miami. Supercon, Doubletree Miami Mart Airport Hotel & Exhibition Center. 711 NW 72nd Ave., A: $20.-$35. PH: 954-882-2950. mike@floridasupercon.com

Jul 12 FL, Largo. Tamp Comic Book & Toy Convention, Honeywell Minnreg Building. 6340 126th Ave., SH: 10am-4pm, T: 80, A: $5., 12 & under free. Tim Gordon, PH: 727-522-9032

Illinois

May 17 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm. Jim Libasci, PH: 847-336-9963.

May 30 IL, Rockford. Comic Book Convention, Holiday Inn. 7550 E. State St., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jun 6 IL, Belleville. 27th Doll, Teddy Bear, Toy, Dollhouse & Miniature Show, Belle-Clair Expo. 200 S. Belt E., SH: 9:30am-3pm, A: $4. Kay Weber, PH: 618-233-0940.

Jun 21 IL, Collinsville. Comic Book Convention, American Legion Post 365. 1022 Vandalia St., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Indiana

Jun 28 IN, Indianapolis. Comic Book Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, A: $4. Andy Holzman, PH: 317-824-9602.

Iowa

Jun 7 IA, Des Moines-Urbandale. Comic Book Convention, Comfort Suites. Living History Farms, 11167 Hickman Rd., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jun 13 IA, Iowa City. Comic Convention, Travelodge. 2216 N. Dodge St., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Kansas

Jun 6 KS, Kansas City-Overland Park. Comic Book Convention, Doubletree Hotel. Corporate Woods, 10100 College Blvd., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Michigan

MICHIGAN

May 15-17 MI, Novi. Motor City Comic Con, Rock Financial Showplace. 46100 Grand River Ave, SH: Fri. 12:30am-7pm, Sat. 10:30am-6pm, Sun. 10:30am-5pm. Motor City Conventions, Michael Goldman, PH: 248-426-8059.

Jun 28 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd., SH: 10am-4pm, F: $50., A: $3. Motor City Conventions, Michael Goldman. PH: 248-426-8059.

Jul 11 MI, Detroit. Mid Summers Expo, City Sports Center. 3401 E. Lafayette, A: $5., under 3 free. PH: 734-497-7472. suburbanhighlife@yahoo.com

Minnesota

Jun 14 MN, Mounds View. Comic Book Convention, Mermaid Entertainment Center. 2200 Highway 10, SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Missouri

Jul 11-13 MO, Kansas City. Sports Card Show, Independence Center Mall. SH: Fri.-Sat. 10am-9pm, Sun. 12noon-6pm, T: 60, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

May 31 MO, Shrewsbury. St. Louis Comic & Toy Show, Memorial Post 111. 7300 Lansdowne, SH: 10am-2pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. 4, St. Louis, MO 63123. PH: 314-544-2812.

Jun 28 MO, Shrewsbury. St. Louis Comic & Toy Show, Memorial Post 111. 7300 Lansdowne, SH: 10am-2pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. 4, St. Louis, MO 63123. PH: 314-544-2812.

Jul 12 MO, St. Louis-Bridgeton. ToyMan Toy Show, Machinist Hall. 12365 St. Charles Rock Rd., SH: 9am-2pm, A: $3., 12 & under free. Chris McQuillen, PH: 636-332-0807.

New Jersey

Jun 7 NJ, Wayne. Comic, Toy & Collectible Show, Co. #1 Firehouse. 97 Parish Dr., SH: 8am-3pm, T: 50, A: $2., under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897. pdsales1@aol.com

Jul 3-5 NJ, Wildwood. Comic Book Show, Convention Center. Boardwalk, Fri. 3pm-9pm, Sat. 10am-9pm, Sun. 10am-5pm, T: 100, F: $175., A: free. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365. robkarpro@comcast.net

North Carolina

May 15-17 NC, Raleigh. 3-Day Sportscard & Mem. Show, Fairgrounds, Kerr Scott Bldg. 1025 Blue Ridge Rd., SH: Fri., 2pm-7pm, Sat. 10am-5pm, Sun. 10am-4pm, T: 200, A: $5., 15 & under free. Inside Pitch Promos., PH: 919-553-4285.

May 17 NC, Raleigh. Comic Book Show, Holiday Inn Crabtree. 4100 Glenwood Ave., SH: 10am-4pm, T: 25, A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

May 29-31 NC, Fayetteville. Sports, Comics & Collectibles Show, Crosscreek Mall. 419 Crosscreek Dr., I-85 exit 401, T: 35. Hank Palumbo, PH: 804-615-1294.

Jun 6-7 NC, Greensboro. Triad Toy, Hobby & Sportscard Show, Coliseum Complex Special Event Ctr., I-40 exit 217 High Point Rd., SH: Sat. 9am-5pm, Sun. 10am-4pm, T: 300, A: $6., 15 & under free. Inside Pitch Promos., PH: 919-553-4285.

Jun 12-14 NC, Durham. Sports, Comics, & Collectibles Show, Streets of Durham Mall. T: 35. Hank Palumbo, PH: 804-615-1294.

Jun 19-21 NC, Charlotte. Heroes Con, Convention Ctr. 501 S. College St., SH: Fri.

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11am-7pm, Sat. 10am-6pm, Sun. 11am-6pm, A: $15.-$30. Heroes Aren't Hard To Find, PO Box 9181, Charlotte, NC 28299. PH: 704-375-7462.

Jun 19-21 NC, Greensboro. Sports, Comics & Collectibles Show, Four Seasons Mall. I-40 exit 217, T: 40. Hank Palumbo, PH: 804-615-1294.

Jun 27-28 NC, Raleigh. Toy & Hobby Show, State Fairgrounds, Kerr Scott Bldg. 1025 Blue Ridge Rd., SH: Sat. 9am-4pm, Sun. 10am-4pm, T: 225, A: $5., 15 & under free. Inside Pitch Promos., PH: 919-553-4285.

Jul 11 NC, Hickory. Toy, Hobby, Sports-card & NASCAR Show, Metro Convention Center. I-40, Exit 125, SH: 9am-4pm, T: 150, A: $4., 15 & under free. Inside Pitch Promos., PH: 919-553-4285.

Jul 12 NC, Charlotte. Comicon, Crowne Plaza Hotel. 201 S. McDowell St., SH: 10am-4pm, A: $3., 12 & under free. PH: 704-424-3453 or 803-547-3995. charlotte_comicon@yahoo.com

OHIO

May 24 OH, Mansfield. Collectible Toy Show, Richland Cty. Fairgrounds. SH: 10am-3pm, T: 150-8', F: $40., A: $2.50, 8 & under free. Kevin Spore, PH: 419-756-3904.

Jun 28 OH, Akron-Canton. Comic Con, Chapparell's Community Center. 2418 S. Arlington Rd., SH: 10am-4pm, T: 60-6', F: $80., A: $3., 6 & under free. Jeff Harper, PO Box 24, Uniontown, OH 44685. PH: 330-499-6056.

OKLAHOMA

Jun 5-7 OK, Oklahoma City. Sooner Con, Biltmore Hotel. 401 S. Meridian AVe. SoonerCon, 6006 S. Western, Oklahoma City, OK 73139. PH: 405-632-2848.

PENNSYLVANIA

May 17 PA, New Hope. Doll Show, Firehouse. 46 N. Sugan Rd., SH: 10am-3pm, A: $3., under 12 free. PH: 215-657-2477.

May 31 PA, West Mifflin. Comic Book & Collectibles Show, Century III Mall. SH: 11am-5pm, T: 70-8', F: $60. PH: 412-965-1487. todd@ndcomics.com

Jun 19-21 PA, Philadelphia. Wizard World Philly, Pennsylvania Convention Center. Wizard Conventions, PH: 845-268-2000.

Jul 2-5 PA, Pittsburgh. Anthrocon, David L. Lawrence Convention Center. Anthrocon Inc., PO Box 476, Malvern, PA 19355.

TENNESSEE

Jun 12-14 TN, Knoxville. AdventureCon, Convention Center. PH: 800-605-1095 or 702-408-0495.

VIRGINIA

May 22-25 VA, Richmond. Sports, Comics, & Collectibles Show, VA Center Commons. 10101 Brook Rd., I-95 exit 86B, T: 40. Hank Palumbo, PH: 804-615-1294 or 804-262-3336.

May 31 VA, Richmond. Central VA Comic Convention, Crowne Plaza. 6532 W. Broad St., T: 60-6', F: $75., A: $5. vacomicon.com

Jun 7 VA, Dunn Loring. Comics Show, Fire Dept. 2148 Gallows Rd. www.capicons.com

WISCONSIN

May 31 WI, Milwaukee. Comic Book Convention, Best Western-Airport & Conf. Ctr. 5105 S. Howell Ave., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jun 7 WI, West Allis. Comic Book Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: $2. Henry, PH: 414-476-5596 or Clayton, PH: 414-328-3675.

BRITISH COLUMBIA

Jun 13 BC, Vancouver. Pop Culture Collectibles Fair, Croatian Cultural Centre. 3250 Commercial Dr., SH: 10am-4pm, F: $40., A: free. Verne Siebert, Box 11, 4607 Kingsway, Burnaby, BC V5H 2B3 Canada. PH: 604-521-6304.

ONTARIO

May 31 ON, Ottawa. Comic Book Show, Civic Centre. 1015 Bank St., SH: Fri. 10am-4pm, T: 110-8', F: $60., A: free. Mike Quevillon, PH: 613-823-1837. mrq@rogers.com

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Show hours: _____

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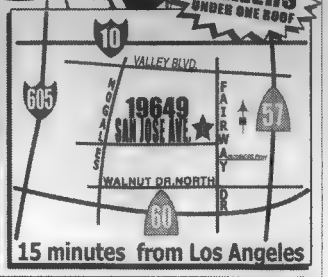

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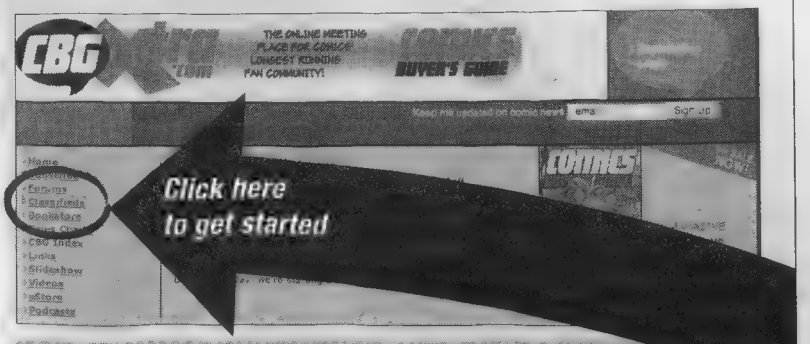

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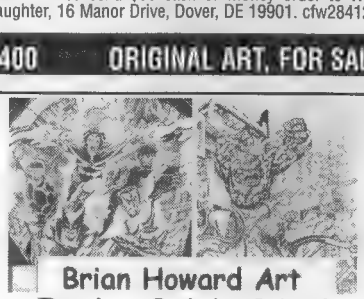

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Who ARE these guys?

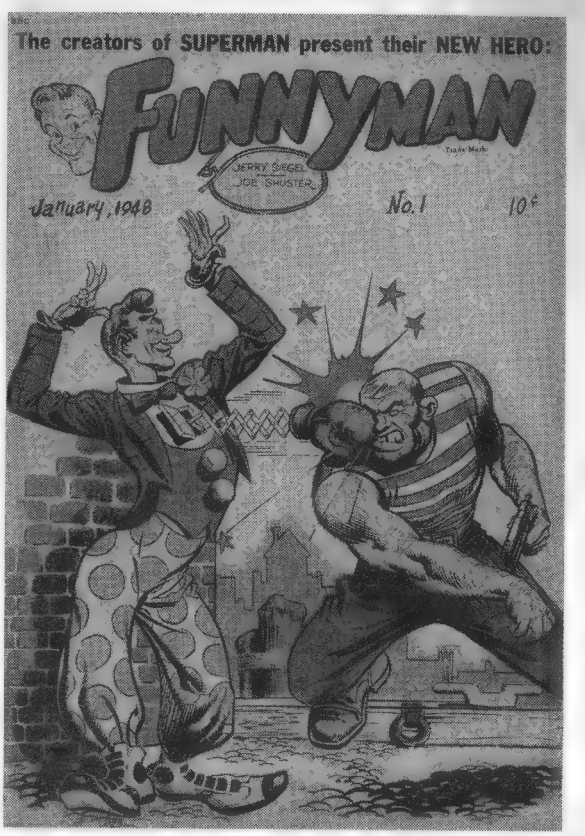
© Tiny Tots? © J.R.?

by MAGGIE THOMPSON

It has amazed me to realize just how *difficult* original copyright information can be to track down.

We're in the midst of helping to bring to publication Tony Isabella's *1,000 Comics You Must Read* (a neat new volume that F+W Media will release later this year). One of the components of that volume involves data on the original copyrights of a wide selection of comics.

(When I mentioned it at dinner this week, somebody asked me in all seriousness to define the term "graphic novel." When I said, "Comic book," a laugh went around the table. Ah, how our yearnings for respect become chastened ... But I digress.)



It was by Jerry Siegel and Joe Shuster — but this issue didn't carry any copyright.

At any rate, it has amazed me in recent weeks to realize just how *difficult* original copyright information can be to track down. I hope that most comics buffs with a computer and Internet access these days are familiar with the Grand Comics Database at *www.comics.org*.

But I hadn't bothered to study the specifics of entries closely until now.

I'd always taken it for granted that the meticulous data wonks who had entered in the issue-by-issue information gleaned from endless hours of investigation would have recorded the copyright information on each issue's separate data page.

But not so much.

Folks have apparently been satisfied with the sort of information that a beginning collector uses. "That's a Marvel comic book" — whether it's creator-owned, Timely registered, or the current "Marvel Characters, Inc."

There's been a recent semi-sensation online over the fact that, several years ago, D.C. Comics, Inc., became DC Comics. Given that nobody seems to have demonstrated much of a hang about actual copyright information, I'm not sure why there's such a stir. In any case, I'm pretty sure we did a news brief on it when it happened, though I'm danged well not going to look it up right now. I know we knew about it, because we had to change the copyrights on previews of art at the time — and dutifully did so.

But that seems to me to have been a minor blip in the history of comics.

(Yes, yes, I know it indicated a change in structure for the long-lasting organization that brought us Superman, Batman, and much, much more. Nevertheless ...)

What has alternately entertained and confounded me is the *identity* of *many* copyright holders as identified in the indicia of comics over the decades.

For one thing, a few comic books, such as Magazine Enterprise's *Funnyman* #1 (Jan 48) by Jerry Siegel and Joe Shuster, don't even *carry* a copyright notice. This doesn't *necessarily* mean they were unprotected; items that didn't provide a copyright notice printed in the issue could be retroactively copyrighted, if the proper paperwork was filed after publication.

On the other hand, items before the copyright laws changed could carry a copyright notice and *not* be protected, thanks to *failure* to file the paperwork — or, in today's world, thanks to failure to *renew* the copyright after 28 years.

Planet Comics image courtesy Heritage Comic Auctions

1. J.R. Publishing Co.
2. K.K. Publications, Inc.
3. L.L. Publishing Co., Inc.
4. Love Romances Publications
5. Tiny Tot Comics, Inc.
6. Vital Publications, Inc.

WHO OWNED RIGHTS TO WHICH?

(Key on Page 107)

7. Canam Publishers Sales Corp.

8. Everett M. Arnold

9. Fables Publishing Company

10. Loew's Incorporated

11. Vista Publications Inc.

12. Your Guide Publications, Inc.

WHO OWNED RIGHTS TO WHICH?

(Key on Page 107)

(In yet another parenthetical comment, I note that today's rules are not those of the 1940s. Which is why Disney DVD packaging, for example, doesn't need to specify the year of copyright for the DVD content. But that's another tangle I won't untangle right now.)

When my late husband, Don, and I toured Western's printing plant in Poughkeepsie decades ago, we asked our tour guide (I think his name was Tom McTaggart, and he was far more than a tour guide — but I'm embarrassed to admit I'm no longer sure of his name or title) about copyrights on early comics with the Dell imprint.

When a series wasn't copyrighted by whoever owned a license to that series, many issues carried the label © Oskar Lebeck. How did an *editor* get to copyright the material *in his own name*?

Our guide said he'd wondered that himself.

'Nuff said?

Maybe some of these copyright owners were established to confuse critics? Or incorporated to protect a line's entire output from the failure of a division's titles?

Fredric Wertham seemed to have no idea that the names he so carefully listed in the back of *Seduction of the Innocent* were often different aspects of the same company. But his care was for naught. Dwight Decker wrote us in 1969 that he had heard from Wertham, "At the last moment before copies were sent out — and without my knowledge — this page was cut out. You can see where it was removed in any copy of the book you examine. I first learned of it when I heard from a book store that a purchaser of the book complained that he had received a mutilated copy."

On the missing pages 399 and 400, Wertham had listed what he reported in the "Bibliographical Note" as, "These are the names given as publishers on the comic books quoted or referred to in the text." (They're not; they're the names given as copyright holders.) The list begins, "Ace Books, Inc., Allen Hardy Associates, Inc., Approved Comics, Inc., Archie Comic Publications, Inc., Atlas News Co., Inc., Avon Periodicals, Inc., Best Syndicated Features, Inc., Better Publications, Inc.," and so on.

Was the fact that he'd erred in assuming that those were publishers the reason Rinehart & Company insisted on razoring those pages out of all the copies it could? No, that never seemed to make any sense — nor, I suspect, does any record survive indicating responsibility for the action.

The point remains that even someone carefully paging through comics in the early 1950s would end up listing as *separate* publishers Educational Comics, Inc., Fables Publishing Co., I.C. Publishing Co., Inc., L.L. Publishing Co., Inc., and Tiny Tot Comics, Inc. Whereas the E.C. fan would take one look and identify all of those copyright holders as ... E.C.

Of course, I'm speaking of what was *originally* printed in that teeny type. Since companies morphed and acquired and renewed rights, many current owners differ from those stated originally. Walt Kelly, for example, acquired rights to his *Pogo* characters, which had initially appeared in *Animal Comics* #1 (copyright by that fascinatingly little-known Oskar Lebeck).

And, of course, copyright isn't trademark. Trademark means that DC Comics (no longer D.C. Comics, Inc., remember) can reprint previously copyrighted material and tell new copyrighted stories about what was originally Fawcett's Captain Marvel. But only Marvel Characters, Inc. (no longer Canam Publishers Sales Corp. or Vista Publications Inc. or even Marvel Entertainment Group, Inc.) can title a comic book *Captain Marvel.*

Get it?

Copyright quiz answers

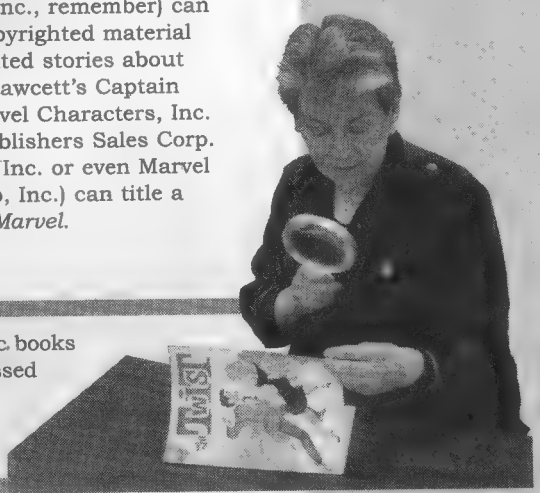
Page 105:

A5 Tiny Tot Comics, Inc.: *Shock SuspenStories* #7
B1 J.R. Publishing Co.: *Sensation Comics* #1
C3 L.L. Publishing Co., Inc.: *War against Crime* #5
D2 K.K. Publications, Inc.: *Doctor Solar* #1
E6 Vital Publications, Inc.: *Plastic Man* #1
F4 Love Romances Publications: *Planet Comics* #55

Page 106:

G8 Everett M. Arnold: first *Spirit* section
H9 Fables Publishing Co., Inc.: *M.D.* #2
I7 Canam Publishers Sales Corp.: *Fantastic Four* #9
J12 Your Guide Publications, Inc.: *Daredevil Comics* #1 (aka *Daredevil Battles Hitler*)
K11 Vista Publications, Inc.: *Tales to Astonish* #35
L10 Loew's Incorporated: *Our Gang* #19

Since companies morphed and acquired and renewed rights, many current owners differ from those stated originally.



MAGGIE THOMPSON continues to look for the details, even in comic books she's owned for decades. She is delighted when others similarly obsessed provide research information online — and she tries to do the same at her very own blogs at *www.maggiethompson.com* and at *www.CBGXtra.com!*

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SUPERMAN'S TAXES

Jack Abramowitz

I dropped off my tax papers at the accountant last night, which got me thinking ...

Remember the story "Superman Owes a Billion Dollars!" in *Superman* #148 (Oct 61)? (Not to be confused with "Superman's Billion-Dollar Debt!" from July 1957's *Superman* #114.) In it, Rupert Brand, an IRS auditor with too much time on his hands, decides that Superman owes the aforementioned amount.

There's so much wrong with this, I don't know where to begin:

• How is Brand empowered to make this decision unilaterally?

• Brand gives Superman 24 hours to pay his debt. Even loan sharks give you more time than that! And, what, no payment plan?

• Doesn't Brand know that Superman has a secret identity? How does he know that Superman's alter ego didn't pay the appropriate taxes? Or did Brand also go around harassing Pee Wee Herman, Dame Edna, and Bozo, regardless of whether Paul Rubens, Barry Humphries, and Larry Harmon filed taxes?

• How can Brand calculate Superman's debt? It's not as if there were any investigation! Even if Brand could accurately calculate the value of coal squeezed into diamonds, sunken treasures recovered, and the like, how does he know what Superman's expenses and deductions might be? (I can answer this one: He doesn't care!)

Spoiler Warning!

Brand is ultimately put in his place by his supervisor, who says:

"Superman has for years supported billions of needy people with clothing, housing, food, and protective service! Indeed, the whole world is dependent on him! According to law, every tax-payer is allowed to deduct $600 for each dependent! Well, Superman has over two billion dependents!"

The solution is as shaky as the problem. At best, I would think that Superman might qualify to register as a 501(c)(3) non-profit. Has the supervisor ever actually read the IRS definition of a dependent? (And if he's right, shouldn't Superman have one heck of a refund coming?*)

Finally, can't you see all the police and firemen using this precedent to deduct everyone they protected or saved during the year?

ONLINE BONUS! Don't want to wait to share your opinion?
Log in now at *www.cbgxtra.com*, visit the *Oh, So?* forum, and post away!

I wonder if the writer or editor of this story ever filed taxes. That's not an accusation; they just seem to be *really* unfamiliar with the process!

* No, Superman does *not* have a refund coming. First, he didn't file. Second, this is one of those "Subtract line two from line one; if line two is bigger, enter zero" situations. At best, Clark breaks even.

WATCHMEN REACTIONS

From CBGXtra.com

Andy (aka DT64)

I saw *Watchmen* last week at a press screening in Berlin. Unfortunately, we didn't get the original-language print but I sort of forgot about that after a while — though I want to go again and see it in English.

First, I am someone who did read the book but, at the same time, I read it when it came out and haven't reread it since. I should also say in advance that, when I first heard rumblings of wanting to make a movie of *Watchmen,* I was in agreement with Terry Gilliam's later opinion that it would be better served as a miniseries.

That said, I did read a version of the script last year that had been written by David Hayter. As I was reading it, I was thinking, Hey, this is actually OK — they seem to have gotten pretty much everything in. But when I got to the end, I realized that what I'd read was a mere skeleton. The plot and story were basically there, but all the details and backstory and resonances that were in the comic — and I'm not talking about the bonus extras, I mean just the details and the "color" of the way the story was built up and laid out — were simply gone. The script was long but it wasn't all *that* long. Or long enough.

I should also say that, in the couple of weeks before I saw *Watchmen,* I saw *Ben Hur* in 70mm — all 3½ hours of it, a good 52 minutes longer than *Watchmen.* And it still worked for what it was. Meaning it can be done, if you want to do it.

They sort of just didn't want to.

I'm sure Zack Snyder would have been more than happy to make a 3½-hour movie, but seemingly those days are over. At least for a theatrical movie.

I watch TV shows on DVDs normally, mercifully avoiding the ads — such as *Damages* or *The Shield* or *Dexter,* even *Curb Your Enthusiasm* for that matter. Those have a bigger story to explore, and more detail to call on, than could ever be accommodated in anything resembling a standard — or even extended — movie running time. They have the opportunity to deliver a number of preliminary climaxes before the big finish.

So it is that I can't help but think that, after seeing *Watchmen,* it would have been much better served in such a form. Added to that is the element of time, of seeing a part every day or every week, that in itself is a factor in drawing us into a narrative world in stages rather than in one big gulp. I can well imagine it could have been great done like this. The tradeoff, of course, is that it would be TV and not have the sheer visual scale of a movie.

Be that as it may, the fact is that nobody wanted to approach the material in this way, except maybe Terry Gilliam, and he couldn't find any takers and wasn't, himself, committed — or interested — enough to try to fight for it. That's that.

Someone once said that the prob-

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lem with a lot of criticism is that people insist on talking about the movie that they imagine they wanted to see, rather than the movie that they actually saw.

If you want to talk about the movie that could have been made — assuming that there was anyone out there willing to finance such a film, which there didn't seem to be — I would agree that *Watchmen* fails to hit the mark. How could it not? In that respect, Alan Moore may have been correct to say it wasn't going to work.

Parenthetically: I read a review today in which the critic said it would be better served by doing some kind of Godard-like *avant garde* film instead of a Hollywood blockbuster and I thought what a lame thing to say. Obviously, he doesn't know — or chooses to ignore — that the original mini-series was very much a blockbuster in its time and delivered from the very depths of the so-called "mainstream," *i.e.*, DC itself.

But, if I were to talk about the movie I actually saw, I'd say it was pretty impressive. Everybody played their parts well (as near as I could judge, not hearing their true voices), and, while there were no standouts such as Heath Ledger in *The Dark Knight*, it worked really well as an ensemble piece. It looked incredibly like what it was supposed to be, and I have to say I was often sort of thrilled to see things I remembered from the original translated so directly. My favorite part of the original, the jail break, was really well done.

Photos courtesy of Warner Bros. Pictures. ™ and © DC Comics

Could it have been better? Sure. But I think, again, most of my criticisms are based on comparisons to what was *not* there. Moreover, I can't think of too many examples where a movie based on a well-loved book was anything other than controversial and arguably thankless — success or failure notwithstanding. Given the form he had to work in, Snyder did a good job. If you want more, the book is still there. (That said, the cartoonyness of Nixon — and, to a thankfully lesser degree, other real-life figures — was distractingly bad, and I don't understand what that was all about. Luckily, it wasn't fatally indicative of the tone of the movie in general.)

When I saw the movie, the feeling in the theater was that everyone was into it the whole way through, and at the end there was a feeling of being sort of stunned. I can only compare it to finishing a huge novel that so occupies your imagination for weeks that, when you're done, you're sort of disoriented that it's all over and you're back in the outside world.

In a way, the amount of expectation and hype this got was as much a help in getting people psyched to see it as it was the undoing. You can't just say you really liked it — one is sort of put in the position of having to feel, after all the brouhaha, that it has to be the greatest thing in the world or it's a failure. It's neither. But I liked it.

John Petty

Y'all can read my lengthy blog essay about this movie at *http://johnepetty.blogspot.com/2009/03/watching-watchmen.html.*

The bottom line is that I was disappointed. The movie falls down in a lot of places, primarily due to Director Zack Snyder's lack of imagination or vision. It's long and lifeless, content to bring Dave Gibbons' panels to the screen with no real sense of story, tension, or suspense.

It should have been better.

Shawn Williams

I liked it. Nite Owl especially was more interesting to me on screen. Overall, I was entertained.

They made me think about the music over the movie. During the funeral scene, I had to ask whose funeral? A few too many flashbacks confused me there. The Comedian was a jerk. Quite a turnout for his

wake. Ozy was weak. The scene in his office where he waxed on about humanity was painful.

However, Rorschach, Nite Owl 2, and Dr. Manhattan were great. Spot on. Manhattan's voice and facial features fit perfectly as I'd imagined him: robotic with a fleeting hint of compassion.

David M. Harszlak (aka Phatok)

I've never read *Watchmen* — when it first came out, or later when it was released as a trade paperback. I know a lot of you out there reading this must think that I'm nuts, because Alan Moore and Dave Gibbons are two of my favorite creators, but the deal with me was this: *Everybody and his kid brother were raving about* ***Watchmen*** *as if it were the greatest thing since sliced bread.*

I knew that, if I read it, because of all the praise and hype that everybody had heaped upon it, I would be disappointed — so I opted not to bother and forgot about it until now.

I went to see *Watchmen* today and, not having read the comic, I went in with no expectations. It was a super-hero movie, and the previews looked intriguing.

After viewing the movie, I can honestly say that I don't think it sucks. It's not the greatest movie made about super-heroes, but it's not the worst, either. I've seen worse. The first Hulk movie, for example, or *Superman Returns* or any of the Punisher movies are all much worse than *Watchmen*.

The good things about *Watchmen*: It's visually stunning at times, they obviously paid a lot of attention to trying to bringing the "look and feel" of the comic book to life. The acting

FULL FRONTAL NERDITY by Aaron Williams

doesn't suck, the script is competent, and there are no major gaping plot holes that oftentimes creep into megaplex movies about costumed heroes.

The bad things about *Watchmen*: The acting, while competent, doesn't include stand-out performances. The actors all look great in their costumes — but looking great in a costume and delivering a stand-out performance are two different things. The movie is also overly graphic with its violence and gore. There are several scenes which I could not keep my eyes open for, and I've sat through two *Aliens* movies without feeling as grossed out and squirmy as the way this movie made me feel at times.

If I had to give *Watchmen* a letter grade, I'd grade it a solid B-: not the worst super-hero movie I've ever seen, but not the best, either. It lies somewhere in the middle.

That said, I think I can sum up the disappointment that most *Watchmen* fans will feel at this movie with the following statement: "The movie lacks passion."

There is an overall lack of passion on the part of the actors, the director, the writer, and the producers. They worked so hard on the technical aspects and on getting the look and feel of the movie "just right" that they forgot about the many intangibles that a complex story such as *Watchmen* contains. Not having read the comic, I could still discern that the story was vastly more complex than the way they filmed it. Also, the actors seemed at times to be going through the motions, rather than trying to convey actual emotions and feelings. That, my friends, means that they didn't fully believe in either the script or the way the director was filming the script. And it showed on screen.

Would I recommend this movie to friends? Probably not. Will I read the comic book now that I've seen the movie? Maybe. I'm still not convinced that it's worth my time and effort. Although the preview of the "motion comic" DVD I saw online looked interesting, I'm not sure I want to bother with it or the comic.

Bernard C. Cormier

I re-watched it and must say that I'll be seeing it again and buying the DVDs, too.

Don't get me wrong: It should have *never* been made, especially since Alan Moore didn't want it produced. On top of that, they made unacceptable changes, especially with the ending.

I'm not just talking about the squid! In the comic book, once Dr. Manhattan's been convinced by Ozymandias, all of the "heroes" become selfish jerks, except for Rorschach. The movie, of course, portrays Nite Owl 2 and Silk Spectre 2 in a nicer Hollywood Hero way.

The movie should have been exactly like the graphic novel except with living flesh and blood.

A five-hour theatrical cut would have been fine with me.

Andy (aka DT64)

I have to say I saw the movie again over the weekend and I liked it just as much the second time.

I still am amazed, however, by the bizarre negative reaction the film has been getting — some people calling it the worst film they've ever seen. OK, I accept some don't like it but some of the reactions seem exaggerated to the level of vindictive.

At the same time, I am greatly entertained by some of the ridiculous comments people have been making — one on The Internet Movie Database (IMDB) actually finding fault with the movie because he feels that super-heroes are supposed to be portrayed as heroic, not flawed. Okaaayyyyy ...

But my favorite was this one:

"In the graphic novel, Doctor Manhattan's penis is modest and understated (do a Google Image Search), symbolizing the character's impotence in the face of human evil. Adding inches to its length or circumference undermines everything Alan Moore was trying to say about politics, society, and the human condition."

By the way, this was not some disgruntled fansite post; this was an article in *New York Magazine*.

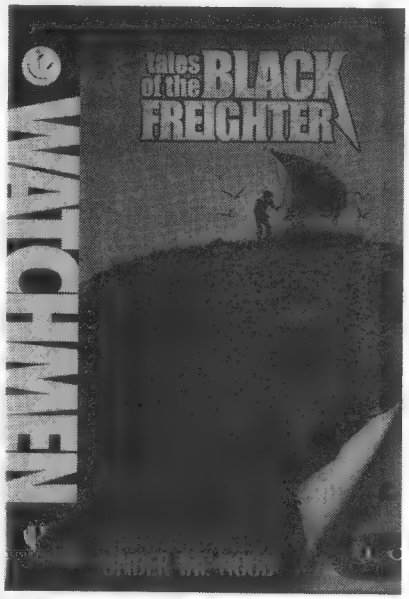
Brent: *I enjoyed the film immensely when I saw it on opening day. Visually, it's outstanding. There are plenty of elements that will give sharp-eyed viewers additional pleasure, and the costuming, lighting, and editing are all extraordinary. The music was equally compelling, perfectly fitting the mood of each scene.*

While some viewers feel that it lacked imagination, I feel that straying too far from the well-known source material would have alienated more viewers. Other super-hero movies have had their director's stamp firmly placed on them. Here, Zack Snyder injected some of his own sensibilities (as he did with ***300****), but not in a way that overwhelmed or demeaned the work of Alan Moore and Dave Gibbons. Instead, it took that original material and adapted it to the big screen. What we can all hope for is a special-edition DVD director's cut with the material Snyder was forced to remove from the theatrical release.*

WATCHING THE WATCHMEN

Nelson Jimenez

The *Watchmen* movie was awesome. The *Tales of the Black Freighter/Under the Hood* DVD was great, as well, but not the *Watchmen Motion Comic* DVD. It was a good idea but just didn't work well. It reminded me of the old Marvel cartoons, where they took comics panels and moved them around. I wish DC would produce *Watchmen* one-shots (like *Rorschach*) or a *Secret Origins* mini-series featuring each character and their whole history based on Alan Moore and Dave Gibbons' work.



Or why not create a *new* team of Watchmen with the Charlton characters?

I also like the *After Watchmen* promotion that DC is currently doing. I'm hoping it can get around to reprinting *Thriller* as a trade paperback under this same banner. No, not the Michael Jackson album, the series from the '80s by Robert Loren Fleming, Trevor Von Eeden, and Alex Nino. There were a lot of great characters in that title, such as the villainous Scabbard, the beautiful White Satin, and the cloned priest Beaker Parish. I don't remember if the storyline was ever completed, but it would make a great trade. It would even translate well to the big screen, although it would probably have to be called *The Seven Seconds* (after the team).

BRING 'EM BACK!

Steve Barrett

Two of my favorite sections of ***CBG*** have been *10 Favorite Comics Covers* and *The Dozen to Dig For.* I have noticed that you have dropped these two sections from recent issues. Please bring those back!

Brent: ***10 Favorite Comics Covers*** *was dropped for one issue due to space constraints. I hope you enjoy seeing this month's choices. At the moment,* ***The Dozen to Dig For*** *is on hiatus. There are some suggestions about what to look for in our "Trendwatchers" features in the price-guide pages.*

AVOIDING EVENTS

Jim Taylor

In ***CBG*** #1653's *Oh, So?* column, Brent wrote, "Have you tried picking up Marvel titles that *aren't* part of 'Dark Reign'? *Amazing Spider-Man* hasn't tied into any of the big events since *Civil War,* for example."

You're talking about the Peter Parker who made a deal with Mephisto, exchanging his marriage for his aunt's life? You consider this heroic? As for me and many others, we're staying away from Spider-Man until his deal with Mephisto is retconned. I feel the same way about DC since *Final Crisis* and "Faces of Evil."

Why do the major comics companies think we want to read about evil *winning* during this recession? I look to comics for reassurances about heroism and for escapism. There's little of that in most of today's comics.

Brent: *I didn't say that I considered Peter's deal with Mephisto particularly heroic, but I was willing to see what new directions the Spider-Man creative team would take after those events. So far, I've been pleased with what I've read. The stories, for the most part, are compelling and, more importantly, not tied to much of anything else going on in the Marvel universe at this time, which was my point.*

Also keep in mind that many of the storylines playing out now were plotted more than a year ago, before the worst of the recession hit. Now that the first year of ***Amazing Spider-Man****'s "Brand New Day" has concluded, I'm even more interested in seeing what's coming up.*

As for ***Final Crisis****, well, there I can't disagree with you. I found the mini-series to be one of the most disjointed stories I've ever read. Footnotes, cross-references,* ***anything*** *to help the casual reader figure out what was going on and how it tied to the rest of the DC titles, would have helped immensely. Shipping on time would have been a boon, as well.*

REREADING BYRNE

Titansmaster
Via CBGXtra.com

Recently, I have been rereading a lot of John Byrne material and just wanted to remind folks what outstanding work he has produced over the years. From his runs of *Fantastic Four* to his relaunch of *Superman* and his *Next Men* material from Dark Horse, rarely have I found a John Byrne-produced book that I haven't enjoyed.

And this is not to relegate his good works to the past. A few years ago, he provided the art for *Action Comics* stories that were written by Gail Simone — what a team!

Having trimmed down my buying over the years, I don't buy nearly as many books as I have. Nevertheless, I gather from my friends who read the *Star Trek* material he is creating that those *Star Trek* books are excellent.

A couple of projects I had wanted to see Byrne undertake over the years were projects that would have been unusual for him. First, I think his art style would be greatly suited to a graphic novel featuring *Dark Shadows* characters. Second, I think he could produce a great run on *Thor,* similar to the strong product that Walt Simonson produced years

ago. Finally, I would like to have seen him given an open-ended run on either *Batman* or *Detective Comics*, allowing him to use the full range of the Batman-related characters. He seems to have a strong sense for getting characters at their best, similar to Geoff Johns.

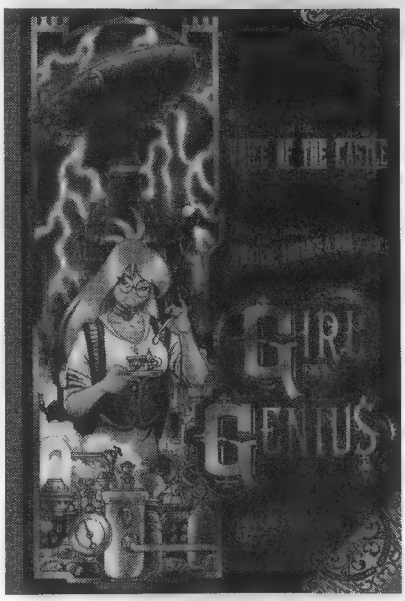
Clearly, Byrne has done great work over the years and will continue to do so for a long time to come. I just wanted to give him a "thanks" and a "congratulations" for a great career that continues to be strong.

FINDING FOGLIOS

Lee Houston, Jr.
Via CBGXtra.com

As the one referenced in Hank Luttrell's letter in ***CBG*** #1653 ("Correcting Assumptions"), I would like to say that I was aware that the Foglios have a website, but not that they were continuing the *Girl Genius* series there.

I have nothing against the principle of webcomics but, in light of this new information, I am wondering why other companies and/or creators are not following suit by continuing their creative properties on the Web.



A writer could post a straight prose story and maybe get an illustrator to contribute a spot image every once in a while. Artists could always post a new drawing of their creation(s).

Either method could keep visitors interested in seeing more, so that hopefully someday ...

Brent: *Phil Foglio was recently interviewed by* ***IcV2.com*** *and mentioned that his circulation before he moved to Web publication was about 9,000 per issue. Now, with a new page posted every Monday, Wednesday, and Friday, his conservative estimate of his readership is 270,000. When he eventually collects the webcomics as a book, he prints approximately 7,000 of them.*

Last Kiss ™ WWW.LASTKISSINC.COM BY JOHN LUSTIG

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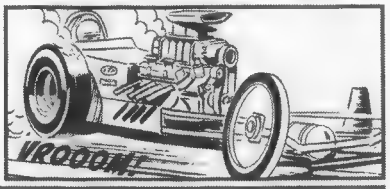


Art by Jack KELLER ©Last Kiss Inc. 2009

DOES ANYBODY ACTUALLY BUY "KIDS" TITLES? (REVISITED)

From CBGXtra.com

Ronald Morgan (aka Hourman1940)

My nephews sometime get the *Sonic the Hedgehog* comics from Archie or the Star Wars titles but don't seem interested in any of the others. And they prefer art by Jack Kirby or John Buscema to that by Carl Barks or John Stanley. So I'm thinking maybe those toony *Teen Titans Go!* comics might sell better with art that was more serious. Or perhaps some all-ages *Star Wars* comics are the answer?

Frank Bergdoll

The market has followed the readership — right to the grave.

The average comics reader is "probably" a mid-40s male. There are exceptions, but these are the folks with the money and memories.

The problem is — what kids' comics are *available*? Few, if any.

Even the ones that are available (the "good" stuff") are too expensive for kids to consider: *Uncle Scrooge* (gone), *Tintin* (album only), and *Little Lulu* (trades).

The new material today tends to be what I call "paper animation" — it's just trying to capture the look and feel of cartoons on paper.

The form itself must be understood and then exploited for the storytelling properties.

As for "mature" comics. Since when was good story-telling *im*mature? Putting in a few swear words and adult situations rarely moves the story forward. In fact, it's lazy writing.

A compelling story speaks to many ages — not just a "mature" or a "kids" market.

While comics are comics, we can use animation as an example. Films being produced (*Shrek, Madagascar*, and such) are fun to watch for both my kids and me. Same in comics. There are certain titles that work on multiple levels. (Barks is an oft-used and apt example.) Check out Archie comics sometime. There are fun titles, nice stories, and great art.

They are all to a "theme," of course, but they at least offer something for kids that some adults may

enjoy, as well.

There is certainly sense in such "brand name" series as *Star Wars, Sonic,* other assorted videogames, and toys.

Of course, then we have the whole tie-in constraints and such. It would be nice if comics were unique and not just product extensions. Not that having them as product extensions is all bad, I suppose. Anything to get new readership would be welcome.

Matt Levin
Walking Man Comics

As soon as someone comes up with a comic-book kids' property, we'll see kids coming back to comics. If Mickey Mouse and Donald Duck were $1 comics for however many possible pages, wouldn't kids' comics sell?

Ronald Morgan (aka Hourman1940)

When, exactly, did "all ages" become like the Comics Code? *Amazing Spider-Man, The Fantastic Four, The Incredible Hulk* — they used to all be all-ages. My parents did have to read *Daredevil* or *Batman* before considering whether they were appropriate. Seems we're heading towards comics like Archie and comics like The Punisher (just wrong for them to meet!) and nothing in between.

Maggie: *Frank Bergdoll wrote: "Of course, then we have the whole tie-in constraints and such. It would be nice if comics were unique and not just product extensions."*

But almost all the best little kids' comics ***were*** *product extensions: It gave a tie-in that attracted the buyer initially and provided the quality that kept that buyer coming back.*

The work by Carl Barks that drew generations of admirers was a product extension. John Stanley's wonderful Little Lulu stories evolved Marjorie Henderson Buell's creation for panel cartoons to full storytelling. ***Tom and Jerry*** *(and* ***Our Gang****),* ***Looney Tunes and Merrie Melodies, Nancy and Sluggo, Dennis the Menace*** *...*

Nothing wrong with product extensions, though we do, of course, celebrate great kids' comics that originate with the comic-book creator. Think ***Bone, Animal Comics, Mouse Guard****, and more ...*

THE SIVANA FAMILY AND THEIR GLASSES:

A HIDDEN WEAKNESS?

Mark
Via CBGXtra.com

I recently read reprints of Mary Marvel stories and I've noticed something. From their very first meeting, Georgia Sivana has been antagonizing Mary like crazy, but Mary never just knocks off Georgia's glasses.

As far as I know, none of the Marvel Family ever took advantage of what is an obvious weakness: those Coke-bottle glasses the Sivana family has to wear.

Was this just being polite or is it just that it never occurred to them?

WHAT COMIC STARTED YOU COLLECTING? (REVISITED)

From CBGXtra.com

Vandal Savage

For me, it was the *Amazing Spider-Man Adventures in Reading Special.* It was given out in school.

After that, my mom took me to Thrifty's retail store and bought them for me every time we went. It was the late '80s and early '90s.

Ronald Morgan (aka Hourman1940)

Oh, wow! How do I remember the first one that far back? It might have been an issue of *Amazing Spider-Man* around #60. Then again, it might have been *Marvel Collectors' Item Classics.* Then again, it might have been *Avengers* #45. *Fantastic Four* around #70? I know right around that time, I saw the *Marvel Super Heroes* on TV. I could tell there was something wrong with the cartoons but, being 3 or 4, I wasn't sure what! When I saw the adaptation of *Avengers* #4, the return of Captain America, I couldn't understand why they had to introduce themselves to Cap. I had just assumed that they always knew each other!

Started collecting? Maybe *Avengers* #115. I'd always liked The Swordsman, and suddenly he was a good guy! Then he got killed. I left right after Wonder Man showed up again.

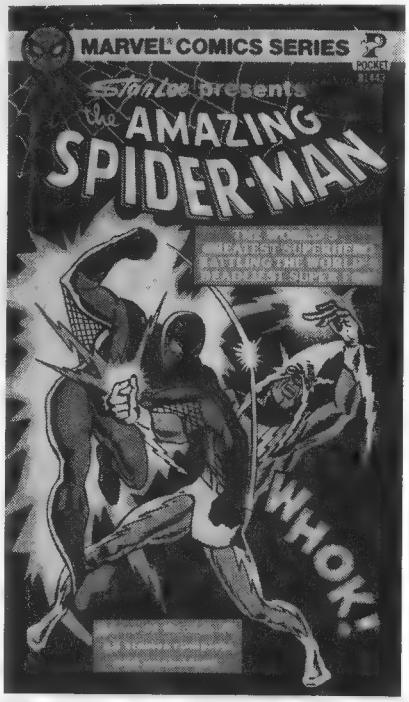
The next time I started collecting, it was *Defenders* #94. I looked at #92 and #93 over and over but never picked up either. I dropped out just before "Onslaught."

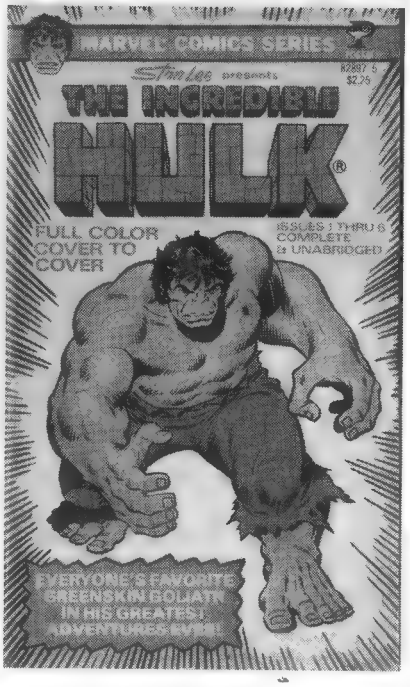
Came back most recently with *Sonic the Hedgehog* #176, similar to "Days of Future Past," and found the closest thing in years to a '60s Stan Lee-Jack Kirby comic. I've found little to interest me among the newer comics and have been picking up the *Marvel Essentials* series, independents, and, of course, ***CBG.***

Frank Bergdoll

There are two for me: the Pocket Books reprints of *Amazing Spider-Man* and *Fantastic Four* #1-6. Followed shortly by the *Incredible Hulk* book and *Spider-Man* Vol. 2.

I couldn't get much in the way of old comics where I lived, so these little pocket books (and then the earli-





est Marvel trades) were the only ones I had to go on.

Oh, there were also early *Sgt. Rock* comics, but I didn't "collect" them, and there was *House of Mystery* #225. It featured a story in which firemen were charging people money to save their homes that were on fire. If they didn't pay, they let the houses burn! In the end, there was some accident and they were taken in an ambulance, but then, when they couldn't pay the driver, they were abandoned. The final panel was a sign that said "New Hospital coming in 1975" or some such date in the future. I just found out that this was the issue that I remember as my first-ever comic from when I was 7 or 8! This is super-cool!

It also turns out it was a totally inappropriate horror comic for an 8 year old, but I will be hunting this down and placing it in a location of honor!

Kerry Higgins (aka NearMint67)

The first comic I can remember buying (or having bought for me) was an issue of *Weird War Tales*. I remember the cover featured a centaur with a bazooka on the cover facing down (I think) a tank. (If I have to explain why this image grabbed me, then you've never been 9 years old!) I don't remember the stories told in it, but I do remember the use of a skeletal narrator in a framing sequence that (I later learned) was reminiscent of the E.C. stuff from 20 years before.

The next one that really stands out in my mind is buying *Invaders* #31. This one had Cap punching The Frankenstein Monster, who was wearing a Nazi S.S. uniform! (See parenthetical note on previous comic.)

These issues long ago fell during The Great Garage Sale Purge of 1982, and I'm almost positive that there were comics before that, but these are the images that, when I close my eye's and think back to the spinner rack at Mitchell's Thriftymart in Monahans, Texas, I am holding in my hand begging my folks for "just one funny book, please."

GOOD-BYE DISNEY COMICS — AGAIN ...

Via CBGXtra.com

Frank Bergdoll

I can't lie, I'm pretty sad these days. Several years back, I returned from a long hiatus from collecting to start getting the Disney books that Gemstone started. It was great — and also got me seriously involved in collecting other new issues, as well.

Now, they seem to be gone again.

As a life-long fan of Uncle Scrooge and Donald Duck, plus a sometimes fan of Mickey Mouse — I seriously don't get it. How can comics that are so incredibly good not find a stable, happy home? Where is the "sweet spot" where these get produced, priced, and distributed properly?

Not that I can complain at their lack of success in comparison to other equally deserving comics — we did get several years out of Gladstone and a few out of Gemstone.

Anyhow. I'm just ranting and feeling sorry for myself that it's been too long since a new issue has come out and the likelihood is that we've seen the last of the Gemstone run.

William Vanderburg

Has no one been listening to me?

I've been bemoaning this fact for the past two years, albeit not on a daily basis. Gemstone's subscription service to *Walt Disney's Comics & Stories* and *Uncle Scrooge* has been "temporarily suspended."

When Gladstone first started reprinting these back in 1986-87, I collected everything I could get my mitts on. When they did the price jump from $1.50 to $6 a copy, I started to purchase less (although I am rectifying that, by getting them from dealers). They touted it as a squarebound with more pages, and no ads, so you were really getting your money's worth. There is also less and less reprinting of "classic" stories and more of the "cartoonish" art coming to the fore.

They were doing well, until Disney Publishing decided to get involved and have them distributed through Marvel. It is my inherent belief that Disney knows nothing about creating or marketing comic books. So Bruce Hamilton took a hit and lost the print license for three years. When he was able to acquire it again, the damage had been done. No one was buying them, so they scaled back the amount of their offerings. Until — well, along came Gemstone.

Now let me be frank. I think Steve Geppi has done a remarkable job of making the Disney comics characters visible to the mass market. However, the comics themselves do not appeal to the kids of today. What you and I thought was funny 40 years ago is not funny to today's children.

I firmly believe that children on the whole have far more entertainment available to them in the forms of computers, videogames, and other entertainment — and that comic books take a back seat to that and always will. My son is 6 and has absolutely no interest in comic books, unless it ties in with a videogame, like *Scooby-Doo*.

Parents of these kids have less expendable income over the past few years. Let's face it: No one but die-hard collectors will pony up $9 two times a month for a piece of disposable entertainment, such as a Disney comic. I do it because I genuinely want to have these books in my collection.

I did say that I haven't read a Disney book in about 17 years but I've also read *all* the good stories and I don't care to read the new stories. But I still have to have the books.

I think that the books have been priced way too high for the comics market. The two monthlies, which are squarebound, are $7.99; the specials run anywhere from $8.50 to $16.

There are no normal-sized comics comparable to anything that other publishers offer at $4 and lower.

Yes, Disney comics seem to be saying "goodbye" again, but, as in the past, they are doing it to themselves.

Michael Tierney

I don't think it was so much a case of kids today not relating to the material. Back in the '60s, I only liked the Carl Barks stuff. The same still holds true for readers today.

The mistake was in putting in so much of the European comics and not enough Barks. I quit ordering issues for the shelf that didn't have Barks material, because they didn't sell. Heck, if we'd at least been getting the Rosa comics only published in Europe, it might have been a different story. But, as it was, the format was too pricey and contained the wrong stuff.

On the bright side, my complete personal collections will no longer require maintenance.

William Vanderburg

I do have to agree with Michael here: The Barks stuff was "king" in

those titles. At one point, I'd buy the book only if it contained Barks art.

As far as I am concerned, Barks was the "supreme master" of Disney comic books. His art has a timelessness to it. I learned a lot of geography, history, and other stuff from him. It caused me to want to do my own research on the places he described in his books.

I do agree that Rosa has a fine storytelling style, and you can tell he's read a lot of Barks, but it just isn't the same.

Give me Barks or give me death!

Frank Bergdoll

I am both a reader and a collector. While my duck collection is far from complete (I only have about 2,000 books), I still pretty much have everything Barks has done on the Ducks in one form or another.

Now, I love Barks. His work is special. I also see that need to use his reprints as a way of getting new readers to see that "Ducks are good."

The challenge is, when you only print to a captive market and that captive market is shrinking through apathy and death, then you are not publishing "comics," you are publishing "reprint editions" or "historical records." Which is cool — I'd love to buy a full-color Barks "Masterworks" or "Archive" set.

The European stories were new and fresh — some were hits and some were misses.

The format was priced out of the reach of casual readers, which served the "collector" in me just fine (bought multiples of each) but didn't expand the market to new readers.

The thing is: Barks is no longer alive. I can get everything he has produced and read it.

The end of the Disney comics now means that we won't get a chance to meet a "new" Barks, new talent that brings something else to the worlds we know and love.

Yes, that world — for most of us — is a Barksian world, but that doesn't mean others can't carry the stories forward. Rosa comes to mind, but there are others. (I like Rosa, but he sticks to homage in his works — adding continuity and expansion — it's evolution, not revolution.) Rosa is brilliant for what he does: taking the Barks world and expanding on it.

At any rate, whenever we lose a unique voice in comics — especially "kids" comics — we start to lose some of the magic and diversity we had in the past.

This is great for those who stopped collecting in 1975 and only want the older material from an era. What happens to those who want the party to continue? Those who want new material every bit as good as the material of the past — and even better? A *new* Golden-Age?

Disney comics are now on hiatus at best. We've lost an important part of what makes comics "comics." In my opinion, the only other blow that would be as bad would be the loss of Archie.

MEDIA QUESTIONS

David Hissong Jr.
11501 Pipesville Rd.
Howard, OH 43028

If anyone hasn't seen *Watchmen* yet, shame on you! Rush to your local cinema right away. Was that Michael Dunn as a nefarious inmate or were my eyes deceiving me?

Recently, I saw an episode of *Smallville* and discovered that I'm extremely sorry that I missed a few seasons. (I know, shame on me.) Is there some way to obtain a synopsis of past episodes? I can't afford DVDs of actual episodes.

Brent: *A check of the full cast and crew list for* ***Watchmen*** *on the Internet Movie Database (imdb.com) doesn't show a listing for Michael Dunn.*

As for ***Smallville*** *episode synopses, a number of websites offer such material. You may also want to consider using your local library to borrow the DVDs.*

Maggie: *The brilliant, gifted Michael Dunn died in 1973. There's a lovely photo of him on Wikipedia — accompanied by a fascinating biography. Though many remember him best as Dr. Loveless in* ***The Wild Wild West****, my favorite of his roles was in the delightful* ***Goodnight, My Love*** *(1972), in which he played one of a duo of private eyes, the other one played by Richard Boone. Somewhere, I think I have an audiotape we made of the soundtrack of the movie; I don't believe the made-for-TV film has ever been released on pre-record. Oddly, a quick Internet check pops up a* ***New York Times*** *listing that makes it look as if it's showing theatrically now. I find that hard to believe, but I'd definitely love to see it in a theater. (I bet, though, that the listing is part of a huge summary of almost* ***all*** *movies, rather than one covering actual current releases.)*

ESSENTIALS WISH LIST (REVISITED)

From CBGXtra.com

Ronald Morgan (aka Hourman1940)

I'd like to see a complete collection of all of those 13-page Stan Lee, Jack Kirby, and Dick Ayers giant-monster stories.

Lee Houston Jr.

What about such short-lived series as *The Champions* and *Omega the Unknown*?

Did they ever collect the classic *Avengers-Defenders* crossover from the 1970s?

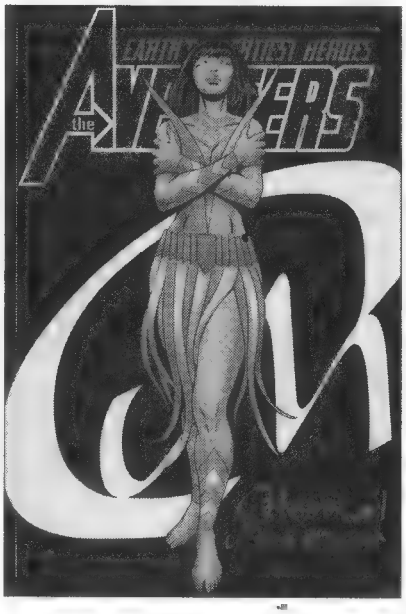
But will there ever be the possibility of re-releasing all those old deluxe archive volumes in the more affordable *Essentials* format?

Dave Blanchard

Omega the Unknown is available in a trade paperback. The *Avengers/Defenders* crossover is available in both *Essential Avengers* and *Essential Defenders.*

Brent: ***The Avengers/Defenders War*** *was released as a trade paperback several years ago, as was* ***The Celestial Madonna Saga****. I snagged both at the time, as I only had single chapters or so of each and was pleased to read the entire story in one place.*

The first several issues of ***Champions*** *have been similarly collected in a color trade paperback.*



the Adventures of BUMPKIN BUZZ
EPISODE 3.09
You want some CHEESE with that?
©TM 2009 BRIAN DOUGLAS AHERN
2009
Chateau Buzz
LANTERN JAWS & RUSTY LIPS
GREETINGS. I'M BUZZ, YOUR SOMMELIER FOR THE SEE DUBYA WHINE CLUB.
OUR FIRST TASTE SAMPLER IS FROM SMALLVILLE'S CLARK KENT.
AND OH, WHAT AN OLD AND AGED VINTAGE THIS IS.
OH! I LOVE LANA WHO NOW WEARS THE EMPEROR'S NEW CLOTHES OF SUPER SUITS SO I DON'T HAVE TO PROTECT HER, BUT SHE SUCKED UP SOME KRYPTONITE LIKE A TURKEY BASTER AND NOW I CAN'T TOUCH HER!
YEAH, WHATEVER.
SO, HAVE YOU SEEN ERICA DURANCE? SHE'S TOTALLY HOT.
OUR NEXT SIP OF WHINE IS FROM DEAN WINCHESTER OF SUPERNATURAL.
OOHH! I WAS MEAN TO SOULS IN HELL!
MURDERERS, RAPISTS, CHILD MOLESTERS, THE GUY WHO CANCELED "PUSHING DAISIES"..
--I TORTURED THEM ALL! AND I LIKED IT!!
I CAN SEE HOW THAT WOULD BE DIFFICULT FOR SOMEONE WHO BLOWS THINGS AWAY WITH A SHOTGUN EVERY DAY.
WELL, I'D SAY THAT'S QUITE ENOUGH IMBIBING FOR TODAY.
LEST WE ALL THINK WE'RE IN A 1970s MARVEL COMIC.
-BRIZ '09
WINNERS 23
GWENNN!
OH, I MEAN, UNCLE KEITHHH!

One damn thing after another

Placing blame

by PETER DAVID

Saying "I'm telling you nothing," seemed to get attention and provoke interest. So I stayed with it and asked fans to join in maintaining a code of silence.

Well, this has been an interesting month, in the sense of the old curse that says, "May you live in interesting times."

Basically it came down to: 1) a lot of people who were in preschool when I first began participating on the Internet telling me that I'm clueless about the Internet; 2) people who were buying my work informing me they were going to stop; 3) people who'd never bought my work informing me they were never going to start; 4) people stating that, even though I was absolutely right in taking actions that precipitated this excrement storm, I was *still* wrong and a (fill in your favorite epithet here that serves as a compound word with "head").

There were also many people who defended me uncategorically despite the efforts of many others to try to shout them down.

It began with my urging people to be discreet about the contents of *X-Factor* #39-41. This, in turn, stemmed from various interviewers asking me about what was coming up in the series over the next year. I realized that there was no way for me to discuss it without blowing major developments in stories that were supposed to be surprising and unexpected. I would be vague to the point of uselessness. So instead I went in the other direction: a total clampdown. Media blackout. Newsarama asked me for an interview and I wrote them a lengthy e-mail explaining why I wouldn't talk about *X-Factor*. They ran that as an interview and it generated all sorts of discussion.

I realized I had inadvertently hit upon an interesting marketing angle. Everybody talks at length about everything coming up in their books to a point at which it all becomes the PR equivalent of white noise (while simultaneously impeding the writer's ability to surprise his audience). Saying, "I'm telling you nothing," seemed to get attention and provoke interest. So I stayed with it and asked fans to join in maintaining a code of silence.

Did I expect everyone on the Internet to comply? Of course not. I'm not stupid. To me, it was a win-win situation. If people kept their mouths shut about the developments — if reviewers forced themselves to focus on broad themes and emotional impact rather than just recount the story beats — fantastic. It helped raise the bar of discourse and harkened to a time when book reviews consisted of more than, "This happens, then this happens, then this happens, and this is how it ends. Meh."

If, on the other hand, people blabbed, well — I felt the developments were exciting enough that they would get people interested, especially if other fans were telling them about it. It would prompt them to go out to buy the book to see for themselves.

Now we come to where it all went off the rails.

On one comic-book site, there was a lengthy thread discussing *X-Factor* #40. And one "helpful" fan informed posters that, if they wanted to read the book to see what all the fuss was about, they should go to the link that he was generously providing. I clicked on it and it took me to a site called Scans_Daily. There, to my astonishment, the entire contents were on display for easy reading. Half the pages were posted with detailed summaries of what was on the pages that weren't displayed.

Understand: If all that had been posted was the last page — Well, I wouldn't have been thrilled, but it's fair use and that's the way that goes. But half the book? That seemed questionable.

So I dropped a note to Marvel and said, "I think this is a potential copyright violation."

I figured the absolute worst that would happen was that, if Marvel's lawyers agreed with my assessment, they'd send a cease and desist letter, the pages would be taken down, and that would be the end of it. No different from when you see entertainment websites where leaked trailers or production photographs are "removed by order of copyright holder."

Meanwhile, discussion about the issue on Scans was proceeding apace.

Now understand that I first started

participating on the Internet back in the mid-1980s, when I was informed by my then-brother-in-law that people were saying all kinds of nice things online about my work on *Spectacular Spider-Man*. So I showed up and I've been participating ever since.

So here we are, nearly a quarter of a century later, and someone on Scans apparently thought that the following qualified as valid commentary on a comic book: "[Expletive] You, Peter David! [Expletive] you! DIAF!"

Now, I thought I was familiar with all the Internet acronyms, but that one was new to me. I looked it up. It means, "Die In A Fire."

Excuse me? When did that become remotely acceptable?

Defenders try to brush it off as mere hyperbole, no different from many other over-the-top phrases wishing harm on someone. To which I say: Have you ever known someone who ate bodily waste and died? Who genuinely self-fornicated? Do you know, from first-hand experience, someone who has gone to Hell?

I'm betting not.

I do, however, know someone who died in a fire, which is one of the most painful ways to die there is.

So I did a posting that took issue with such conduct.

And, just like that, other members began piling on. I was accused of being everything from clueless to, of all things, anti-feminist. I was flabbergasted. It was observed that, just because I tend to write strong, empowered women, that was no proof that I am not, in fact, a secret misogynist. I suppose that's true; on the other hand, if everything I wrote featured women who were subservient, who were victims, who were relentlessly brutalized and left in refrigerators, I'll bet you those same posters would have been first in line to declare it proof positive that I *do* hate women.

One person asked me if I had anything to do with the pages from *X-Factor* being taken down. Trying to be honest, I said I had indeed informed Marvel of a possible copyright violation. The response was basically, "OK." Which is where I figured it would end. No one blew a gasket over it. They accepted it.

And then, overnight, the site was gone. I had no idea why.

I found out in short order: Live Journal, the site's host, had shut down Scans because of violation of terms of service, specifically, copyright violation.

And, just like that, I become the demon who had destroyed a beloved website that — if one believes its defenders — was pretty much single-handedly supporting the entirety of the comic-book industry. Apparently, fandom is filled with people who are oblivious to all the marketing efforts of every comic-book company, and Scans had been the only means they'd had of learning about new titles, ranging from small indies to new Spider-Man issues.

You have to admit, in this day and age, it's an amazing accomplishment when you have one major corporation apparently filing a grievance with another major corporation, and the latter corporation then nukes an entire site because apparently it just didn't want to have to deal with it. And the one who earns the wrath of fandom assembled is a single writer who was neither the copyright holder nor invested in the company that did the deed.

Image © 2009 Marvel Characters, Inc.

There, to my astonishment, the entire contents of *X-Factor* #40 were on display for easy reading. Half the pages were posted with detailed summaries of what was on the pages that weren't displayed.

People poured into my site as if carried by a tsunami, showing up merely to unleash vitriol and leave again. I was pilloried from one end of the Internet to the other. Not only was *I* getting hate e-mail, they were even sending hate e-mail to my wife, questioning her choice in husbands. Granted, I've likewise held up her marrying me as proof that she has lousy taste in men, but she's unaccustomed to having random anonymous people mention it. Oh, and they told *her* to die in a fire, too.

Many fans didn't even seem capable of holding two thoughts together, declaring that: certainly Marvel must have been aware of Scans' long history of copyright violation, and why didn't I just go to the moderators and ask them to take it down myself? Follow that train of thought: If Marvel did, in fact, know about it and turned a blind eye to it, then that basically meant they were OK with it. So let's assume I go the moderators and say, "Take this material down." The next thing that happens is that I get an angry call from the legal department or marketing or, even better, Joe Quesada, saying, "Who do you think you are? You're not the copyright holder. You have no business telling people what to do when it comes to our material!"

Now, I have no trouble squaring off against Marvel — even publicly, if I firmly believe I'm

If half the energy that went into aiming condemnation and vituperation at me had, instead, gone into protecting the site, it would never have been taken down.

in the right. In this case, I wouldn't have been. So basically the fans were saying, "Gee, Peter, why didn't you risk bringing down the wrath of Marvel on yourself so we could continue to enjoy getting something for nothing?"

It was amazing to see the "I am Spartacus!" mentality of the fans, as they showed up on my site to declare that it was Scans and Scans alone that had prompted them to start buying *X-Factor* and they were sure gonna rectify that mistake in a hurry, you betcha. The viewpoint was almost uniformly that breaking down entire issues page-by-page didn't result in lost sales, since people declared that such overviews prompted them to buy books. Virtually no one admitted to using such online sites as substitutes for actually spending money, which was taken as proof that such sites are superb marketing tools with no potential for lost revenue.

Funny thing: It's been reported that the number of porn sites grew from 14 million in 1998 to 260 million in 2003. According to Internet Filter Review, one quarter of all search engine requests are for porn. But if no one admits to using the Internet for porn, then I suppose no one really is.

Reality and chronology were reworked and reshaped by the Internet to become the following: Peter David showed up on Scans. People were mean to him. In a burst of pettiness and thirst for revenge, he contacted Marvel and demanded that Scans be demolished.

Because, in a quarter century of Internet participation, no one has ever been mean to me.

I swear, if half the energy that went into aiming condemnation and vituperation at me had, instead, gone into protecting the site, it would never have been taken down. The board's own rules stated that "no more than half a book" could be posted. Apparently, in a membership numbered at 8,000, there wasn't a single lawyer participating. No one to tell the moderators, "Excuse me: Half the comic? That's not remotely fair use. We're going to run into trouble." Indeed, even some former Scans members admitted that they knew that "it was only a matter of time," acknowledging that Scans postings regularly went over the limit of what was legally acceptable. Yet it seems that no one did anything about it. An ounce of prevention? They couldn't serve up a teaspoon of it. Yet who was the *sole* person to be blamed for the site's demise? Not the mods who created untenable rules. Not the participants who knew it was wrong. Not the poster who put up the pages (and subsequently expressed regret for having done so). Not the corporations protecting their IP or their legal liability.

Me.

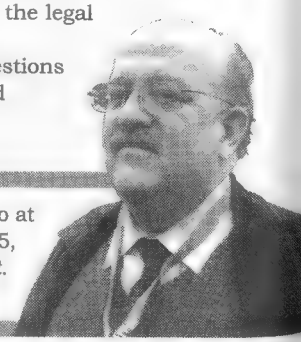
Understand, I'm not looking for sympathy. OK, for a while, I was. When the floodgates first unleashed the torrent on me, yeah, I was feeling pretty sorry for myself and was going through a "poor me" phase, surpassed only by the guilt I was feeling for having caused Kathleen to be subjected to some of the ancillary damage. But here's the funny thing about being caught in a downpour: Eventually, you hit saturation point. You're as soaked as you're going to get. So then you just walk along with your sneakers making "squish" noises, and at some point it can even become gloriously absurd.

The point of absurdity came somewhere between the umpteenth false description of the sequence of events and the monumental sense of entitlement displayed by many on the Internet who blithely declared that copyright was a thing of the past and that creators and copyright holders are going to have to come to the realization that everything is going to be available everywhere for free, and that's the way it should be. They don't see intellectual property as genuine property. Of *course* they don't. It's not theirs.

Understand that these are the same people who are quick to download the latest anti-virus software to protect their computers. Because there are plenty of folks out there who feel that someone's passwords, contact lists, and identity info should likewise be easily accessible and free to be utilized however and wherever they choose. People don't have any trouble wrapping themselves around the notion that their *own* property should be protected, because it has value to them. They just want untrammeled access to material that's of value to others, an attitude that was best summarized by George Carlin who declared, "Have you ever noticed that other people's stuff is [crap], but your [crap] is stuff!"

There were some people who advocated some means of formalizing and legalizing the use of protected material in a way that will effectively market comics. But there were far more who fully believed that sales will skyrocket, if Marvel or DC or whoever allows the Internet to do whatever it sees fit with the material and stop being so damned protective of their copyrights — you know, the way the law requires them to be. That they, the Internet denizens, know better than the companies how to get their product out there. To which I can only say, Fine. Go to work in the marketing department of Marvel and try and see if you can make that argument fly with the legal department and the publisher.

And don't worry: If your suggestions get you fired, you can always find someone else to blame.



PETER DAVID, can be written to at P.O. Box 239, Bayport, NY 11705, or visited at *www.peterdavid.net*.

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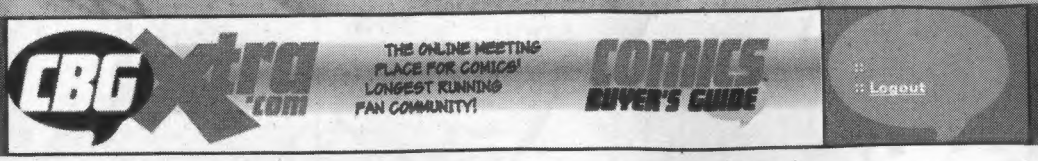
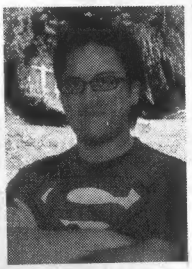


The nominations have been made and the five nominees in each of our 12 Fan Awards categories have been chosen. Now, you can check out the final ballt on Page 6 this issue and, of course, online at CBGXtra.com. There's also a link there to our electronic ballot.

Are you visiting CBGXtra.com on a regular basis like one of our newest members, Hourman1940? He's been extremely active, asking a number of questions, and revisiting topics to share his opinions. Come on in and join the fun!

Of course, our forums continue various lively discussions, including the demise of Disney-related comics. Do you have a comics-related question that you've always wanted to ask? Tell us at *www.cbgxtra.com*!

About our cover artist:



Carlos Valenzuela, who's produced the covers for ***CBG*** #1653 and #1654, lives in Temuco, Chile. He studied Graphic Design at the Universidad Catolica de Temuco, but said, "in the field of comic art and illustration I'm totally self taught." Before embarking on a fulltime freelance career, Carlos was a teacher of Computer Animation at the Universidad Mayor de Temuco.

Among his influences are Bernie Wrightson, Marc Schultz, Frank Frazetta, Moebius, Richard Corben, and Simon Bisley.

You can see more of Carlos' work at *www.glasshousegraphics.com*.

What else will you find every day on CBGXtra.com?

Daily updates! Staff, contributors, and readers alike contribute news, reviews, opinions, and information regarding comics past, present, and future!

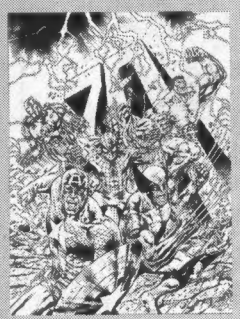
Data, data, data! Full, up-to-date convention listings, comics shipping lists, comics timelines from the past, a full birthday list, a glossary, and more appear in our forums!

Review listings! If ***CBG*** reviewed it in #1595 or later, you can find the issue in our index of what we've covered. There are hundreds and hundreds, folks!

Archives! We're constantly adding some of our favorite articles from the past to our online site for easy access! Stop by and check them out!

Letters from staff and readers! The monthly *Oh, So?* column in ***CBG*** is expanded online. Check it out!

Visit the home page at www.CBGXtra.com to click through to the latest in comics entertainment!



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• **Marvel at 70!** The House of Ideas is celebrating its anniversary this year in style, revisiting Golden Age favorites, marking milestones, and having a grand old time! CBG visits the festivities with an Al Rio exclusive cover and coverage you can't find elsewhere.

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NEW COMIC

Fits '73 - Current Comics
6⅞ × 10⅜″

	2 mil	3 mil	Resealable 4 mil	Resealable 3 mil	Polypropylene Resealable 1.5 mil
100	$ 9.30	$11.70	$15.80	$16.50	$ 7.20
500	39.80	49.10	62.50	71.40	29.70
1,000	58.30	69.10	99.80	118.60	54.20
5,000	254.40	311.00	415.80	556.50	257.50
Code:	**SNC2**	**SNC3**	**SNC4**	**SNC3R**	**SPPNCR**

REGULAR MARVEL

Fits 1962-1972 Comics
7⅛ × 10⅜″

	2 mil	3 mil	Resealable 4 mil	Resealable 3 mil	Polypropylene Resealable 1.5 mil
100	$ 9.30	$11.70	$15.80	$16.50	$ 7.60
500	39.80	49.10	62.50	73.40	31.00
1,000	58.30	69.10	99.80	121.80	57.70
5,000	254.40	311.00	415.80	556.50	268.00
Code:	**SMAR2**	**SMAR3**	**SMAR4**	**SMAR3R**	**SPPMARR**

DELL & SILVER AGE

Fits 1950s-1962 Comics
7½ × 10⅜″

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$10.00	$12.80	$ 7.90
500	40.60	50.30	32.50
1,000	72.50	83.90	61.70
5,000	324.30	386.20	283.50
Code:	**SDSA2**	**SDSA3**	**SPPDSAR**

ORIGINAL ART

11½ × 19″
(No Flap)

	3 mil
100	$ 27.70
500	106.70
1,000	202.90
Code:	**SOAL**

GOLDEN AGE COMIC

Fits Pre-1950s Comics
7⅞ × 10⅜″

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$10.70	$14.70	$ 8.30
500	41.30	57.10	34.60
1,000	74.50	97.50	64.20
5,000	346.70	462.50	302.00
Code:	**SGA2**	**SGA3**	**SPPGAR**

TREASURY

Fits Treasury Comics
10⅜ × 14¼″

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$18.80	$22.30	$19.50
500	80.70	90.00	72.50
1,000	128.70	166.50	114.00
5,000	610.60	790.60	540.80
Code:	**STE2**	**STE3**	**SPPTER**

MAGAZINE

Standard
8⅝ × 11⅛″

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$15.10	$17.10	$ 9.90
500	58.00	62.10	41.30
1,000	89.80	112.10	74.10
Code:	**SMAG2**	**SMAG3**	**SPPMAGR**

Large
8⅞ × 11⅛″

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$16.50	$19.00	$10.10
500	63.50	68.40	41.90
1,000	98.60	112.10	75.80
Code:	**SMAGL2**	**SMAGL3**	**SPPMAGLR**

Note: Bags have 1½″ flap unless noted and come in printed outer packs of 100.

COMIC DIVIDERS

Fit in our comic boxes with the lid on.
7⅜ × 10⅞″

	Plastic	Corrugated 275 lb. test
25	$28.10	
50	44.90	$18.50
100	77.80	29.60
500	349.60	96.10
1,000	528.40+frt	158.00+frt
	Code: DCOMP	**Code: DCOM**
	.030 gauge white polystyrene.	White on both sides. Indexed.

COMIC BOOK MAILERS

200-lb-test brown corrugated cardboard.	Holds 12-14 Comics.	Holds up to 28 Comics.
10	$13.90	$19.70
25	26.00	36.80
50	43.90	62.20
100	70.80	100.00
250	146.00+frt.	206.70+frt.
500	243.60+frt.	344.60+frt.
	Code: MCOM14	**Code: MCOM28**
	7½ × 10¾ × 1¼″	**7½ × 10¾ × 2½″**

BACKING BOARDS

Code	Description / Size	Grade *	Gauge	$/25	$/50	$/100	$/500	$/1,000
KCB30N	**NEW COMIC**	Economy	0.030″	$4.20	$ 7.70	$11.90	$41.20	$ 76.20
KAF28N	6-11/16 × 10-3/8″	Intermediate	0.028″	8.50	15.10	23.50	94.30	166.10
KAF40N		Superior	0.040″	14.50	26.70	46.50	201.50	350.50
KCB30R	**REGULAR COMIC**	Economy	0.030″	4.20	7.70	11.90	41.20	76.20
KAF28R	6-15/16 × 10-3/8″	Intermediate	0.028″	8.50	15.10	23.50	94.30	166.10
KAF40R		Superior	0.040″	14.70	27.10	47.20	204.50	355.80
KCB30DSA	**DELL & SILVER AGE COMIC**	Economy	0.030″	5.10	8.10	12.50	50.20	84.90
KAF28DSA	7-3/16 × 10-3/8″	Intermediate	0.028″	10.20	16.10	24.80	100.30	175.90
KAF40DSA		Superior	0.040″	15.80	27.40	51.90	217.00	355.80
KCB30GA	**GOLDEN AGE COMIC**	Economy	0.030″	5.50	8.50	13.20	52.80	89.90
KAF28GA	7-11/16 × 10-3/8″	Intermediate	0.028″	10.80	16.80	26.30	105.30	186.10
KAF40GA		Superior	0.040″	17.00	30.60	53.20	229.90	399.80

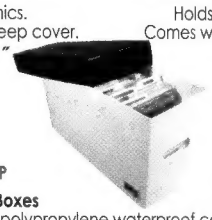
* **Economy:** 0.030″ thick, non acid-free grade, white on one side. For short-term storage.
* **Intermediate:** 0.028″ thick, acid-free, white on both sides. For long-term storage.
* **Superior:** 0.040″ thick, acid-Free, white all the way through with 3% alkaline buffer for indefinite-term storage.

ALL BACKINGS COME IN PRINTED OUTER BAGS FOR EASY PRODUCT IDENTIFICATION.

PLASTIC CORRUGATED STORAGE BOXES

Holds 75-100 comics.
Comes with 3″ deep cover.
7-13/16 × 11 × 11″

2	$22.60
5	45.10
10	79.00
25	160.60+frt
	Code: XCC100CP



Holds up to 250 comics.
Comes with 3″ deep cover.
7¾ × 11 × 20″

2	$30.80
5	64.70
10	112.90
25	223.70+frt
50	424.30+frt
	Code: XLC250CP

Superior Storage Boxes
Made from white polypropylene waterproof corrugated plastic. Acid-free. UV-resistant. Folds together. Super strong. Stackable.

STORAGE/DISPLAY BOXES

COMPACT COMIC
7¾ × 11 × 15″

Code:	2	$14.00
XCC200	5	31.30
	10	48.20
	25	99.70
	50	147.80+frt
	100	265.70+frt

Holds up to 200 comics.

LONG COMIC
7¾ × 11 × 26″

Code:	2	$18.10
XLC300	5	39.40
	10	78.40
	25	157.20
	50	208.90+frt
	100	369.00+frt

Holds up to 300 comics.

MAGAZINE
9 × 11½ × 15″

Code:	2	$17.20
XMAG150	5	39.40
Holds	25	140.30
up to 150	50	253.00
Magazines	100	372.00+frt

Also use for golden age comics & folded one sheets.

LIFE MAGAZINE
11½ × 14¾ × 15¾″

Code:	2	$18.90
XLM60	5	40.90
	25	150.30
	50	262.40
	100	380.90+frt

Holds 60-65 Life magazines or treasury comics.

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